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NYM CRINKLE'S FEUILLETON

The Saliency of Sydney Rosenfeld—The Rhythmic Humor of His Topical Songs—Similarity of The Lady or the Tiger to A Possible Case in Essential Qualities and Deficiencies—The Fun of Irritationality is Not Comedy But Burlesque—The Lady or the Tiger a Farce Comedy with Musical Passages—The Influence of Erminie in Developing the Weakness of Comic Opera—The Mystery of a Hansom Cab a Bad Play—The Wallack Vale—Miss Siddons a Sympathetic Imitation of O'Connor.

Sydney Rosenfeld is always salient. He is an exceedingly clever man at spurts. Some of his topical songs touch with clean rhythmic humor the thing of the moment that we are all thinking about.

It is always a trivial and nearly always an absurd touch on the surface. He has never yet got below the epidermis of events to the soul of motives or the verities of character.

In other words, Sydney Rosenfeld is a farceur and not a philosopher, and he will tell you, if you ask him, that he doesn't want to be a philosopher. He wants to deal with the bark of life and not with the sap. He is not an Aristophanes. He is an American humorist.

There always has been room in the world, and I suppose there always will be room, for those pungent fellows who can set the table in a roar, seize upon the absurd aspects of every sad and solemn problem and without ever being serious always continue to remain salient.

Mr. Rosenfeld is just at this moment more than usually conspicuous because his work occupies two of our best public pedestals, and is supposed by casual observers to be work that represents two extremes of thought and method.

A very little reflection will convince anybody that this is a mistake. A Possible Case and The Lady or the Tiger are twins in treatment as they are brothers in the bone. They both present in theme the same deficiency in dramatic or cumulative interest, the same topical substitution for human essentials, the same efflorescent and superficial humor of manner in the place of humor of character, the same attempt to make absurd action take the place of conduct, the same dependence upon incidental and often irrelevant fun, the same contradictions in personality, the same failure to get away from the burlesque spirit into the comedy atmosphere.

Mr. Rosenfeld, who is both young and intelligent, desires, like all young and intelligent playwrights, to be accredited with something better than burlesque or farce-comedy, and he has insisted from the start that A Possible Case is genuine comedy.

Unfortunately the play itself insists upon contradicting him. A moment's consideration of his work will show the fallacy of his claim. He selects a great social and inter-State American problem which at this moment is receiving the studious attention of law makers, moralists, political economists and reformers. It is the anomalous marriage and divorce laws that are on the statute books of the American States. The condition of things which he has found there touches the most vital centres of social well-being and personal happiness. Innumerable wrongs and countless vices are said to spring from it. Woman herself is outraged by it. Society is scandalized, and the corner-stone of our social fabric—the family—is threatened.

How does the playwright come to the treatment of this exceptional and prodigious social fact? Does he with a keen instinct perceive any of the vital and serious issues? Does he apprehend any of the sad, deep wrongs? Does he touch upon the essentials? Does he show us in his personages any of the practical difficulties? Does he with the chaste but light-some pen of comedy trace the course of romance, the immutability of affection or the law of loyalty? Are we interested in the bonds or in the badinage?

Does he not rather exhibit for our delectation how funny it is to be married three times? Does he not invent what he calls possible cases, that must remain in our judgment extremely improbable cases?

What has the anomalous condition of our laws to do with the idiotic conduct of the first Mrs. Brinkerhoff, who leaves her husband at the

instigation of her mother, runs away to Spain and comes back after the expiration of five years to inform Mr. Brinkerhoff, who has taken another wife, that she loves him still? What can be more servile and silly than her plea that she will lay eight millions at his feet if he will overlook her five years' spree? What can be more sappyly indeterminate than Mr. Brinkerhoff's conduct at this crisis?

Like the author he labors under the fatuous illusion that the law is responsible for her conduct. But suppose there had been no law on the subject, would she have been any less rattle-brained? He doesn't know whether he loves Mrs. Brinkerhoff number one or Mrs. Brinkerhoff number two. It is morally impossible to discover in his conduct with the two women one scintilla of principle or determination. It never occurs to him that in such a dilemma, brought about by the unpardonable abandonment by one woman that he has

eral name of comic opera, would command much commendation for its bright spots and broad humor. But Mr. Rosenfeld insists that it is an original musical comedy-drama.

It is nothing of the sort. A drama whether musical or declamatory, presupposes certain things. It must have plot, sustained interest, climax, suspense, denouement. Above all else it must be peopled with human beings who belong to the same animal and psychic order as ourselves, else the sympathy is lost in the merely sensuous divertissement.

This is the final test of drama and the instant gauge of burlesque.

Suppose you apply it to The Lady or the Tiger. Is it the heroine or De Wolf Hopper that you are interested in? Is it the relationship of the personages or the roystering of the comedian that holds you?

I perfectly agree with a sagacious critic who said, "Had Mr. Rosenfeld called this produc-

excites laughter, but is mistaken by the author for sentiment.

It is only fair to Mr. Rosenfeld to acknowledge that he is young, and those broad views of life which enable playwrights to put essentials into plays are the result of development.

The Lady or the Tiger is to me even more immature than A Possible Case. I do not mean by this that Mr. Rosenfeld is developing the wrong way. I only mean that he hasn't reached what the Germans call his "storm and stress" period.

His work is content to be smart. I think it is time it ought to be something more. That he is developing is perhaps shown in the vast superiority of The Lady or the Tiger to The Mystic Isle, than which nothing could well be more superficial and ephemeral.

I've a conviction that the monstrosity we now call comic opera is on its last legs. The legs, I grant you, are very beautiful, but they

To untangle it in comic opera, and illustrate it with topical songs is very much as if one should try to chant his creed to a banjo accompaniment, or walk the straight and narrow path on roller skates.

The attempt to develop current sketches into plays has a brilliant defeat in The Mystery of a Hansom Cab.

Anything more undramatic than the treatment of that rather slender story I have not recently seen. The worst of all errors is committed in the first act, for that act leaves no room for further interest or suspense.

Mr. Lee is singularly fatuous in associating himself with bad plays. He has every good quality but good judgment. He can act, but he cannot reason; and he never appears to know what is good for him. It he would go into a stock company and stay there for five years under mental discipline, I believe he would distinguish himself. But he must be star, playwright, manager, operator, director, dramatist. Stuffed with inordinate schemes to-day, sullen and disconsolate to-morrow. One of the best character-actors we have, he is probably the most whimsical and profligate of men. I mean profligate of talents.

There are more actors that fall through bad judgment than ever fall through weak talents. It isn't that they haven't got abilities, but they do not know how to place them.

The tale is going up for Wallack. Rosenfeld has sealed himself in the place of old comedy; De Wolf Hopper stands where John Gilbert stood; Rose Coghlan has taken her sad, sweet smile to Brooklyn. We can trace all the fragments of the company except John Gilbert and his waist-coats. I suppose he will land at Pigeon Cove after the Wallack affair, and settle down and begin to save his money—the extravagant old dog!

I meant to have pointed out to you the illustrious example of Miss Siddons, and forgot it. I don't think you will fail to ask what's in a name if you had seen the extraordinary performances of this lady of late at Dockstader's and the Madison Square. It's a case of what we used to call sympathetic imitation. A popular mania which makes people imitate a novel suicide, and try to jump off the Brooklyn Bridge after an idiot has celebrated himself in the attempt. I don't think we should ever have heard of Siddons if Mr. O'Connor had not made that splurge at the Star.

I remember when it was first mentioned in the papers that Clara Morris took morphine, half a score actresses at once began to dose themselves. Miss Siddons was grieved the night I saw her. She appeared to invite it. Grieving, she evidently thought, was the latest caper.

It isn't. NYM CRINKLE.

P. S.—I wish I had margin enough to mention the revival of Kate Forsythe at the Madison Square, the proper and dismal ending of the monkey show at the Star, the return of Joe Haworth to Paul Kauvar, the entree of Matt Morgan into the domain of Christian art—by the way, I hear that Jim Roach has been engaged by J. M. Hill to lecture on the great picture; the Wild West stir at Erastina for the coming Summer, and the probability that the Prince of Wales will come over so as to be with his Buffalo Bill; the opening of a well of gas undeveloped at the Fifth Avenue Theatre; the many caviors of vaudeville Vokes at Daly's; the arrival of Helen Barry, looking large, sumptuous and eager; the many comments and contradictions that my article on the Japanese play has caused—but I haven't I'm not short of topics, but space. N. C.



MATTIE EARLE.

any duty to the other, and that the straight way out of it all is to do right.

The consensus of sentiment and of reason in the audience asks this question of Mr. Brinkerhoff: "Never mind the law, which woman do you love?"

Mr. Brinkerhoff, with a keen sense only of what is low comedy, replies: "I'm blessed if I know. I loved number one for the first twenty minutes and insisted on number two going away immediately. Now I love number two and I'm going to let number one go. This may not be in accordance with well defined courses of human action and responsibility, but it's funny."

It is always funny to be irrational. The question is can the irrational thing be comedy in a proper sense?

The Lady or the Tiger, had it been allowed to take its place in the category of current musical burlesques which pass under the gen-

tion a farce comedy, with musical passages, and made no effort to overstep the bounds which Nature and art alike impose upon him, the effect would have been far better."

I agree with this all the more heartily, because I said virtually the same thing, minus the musical passages, when A Possible Case was produced.

I was more struck with Mr. Rosenfeld's limitations than I was with his possibilities. In his own domain he is probably the brightest sketch-maker we have. But he never once broke through the barrier of farce-comedy.

The limitations are the same in both efforts. You come away remembering the absurdities only. You feel that the author tried to crawl into comedy by making some of his people do extravagant things seriously, as when Miss Dorr, with lugubrious solemnity, says to Brinkerhoff: "Do not let me drive you to New Jersey," a bit of serio-comic burlesque that

are weak-kneed. Nothing has done so much to bring about this state of things as Erminie. Its emptiness and color are traditional. It was no more like comic opera than Joe Jefferson is like Nat Goodwin; but it stayed. It made people tired with comic opera.

There is nothing in Stockton's pretty little sketch that suggests comic opera, any more than the divorce laws of the United States suggest burlesque.

Stockton's story suggests—and this is its value—the undying human problem of a woman's love and its dual manifestations. Will she lean to the side of affection, which is self-sacrificing, or to the side of passion, which is destructive? Does she love her man nobly enough to see him happy with some one else, or does she love him so selfishly that she would rather have him torn to pieces than be another's? This is the golden knot of The Lady or the Tiger.

Imre Kiralfy's gigantic out door spectacles at St. George, Staten Island, will make New York the centre of attraction for amusement-seekers and tourists the coming Summer. On June 5 he will inaugurate a series of out door festivals. Chevalier Blondin, the tight rope artist, has been engaged and will appear at special matinee performances; and Capt. Martinez, a Spanish aeronaut, will make balloon ascensions. The sum of \$180,000, Mr. Kiralfy assures us, will be expended in transforming St. George into a Roman amphitheatre of the time of Nero. There will be Olympian games, Roman chariot races, gladiatorial contests and realistic combats between men and savage beasts, introducing herds of elephants, lions, tigers, camels and horses. In the evening Nero, or the Fall of Rome, will be given on a stage 400 feet wide by 300 feet deep. There will be a moving panorama of scenery and 3,200 feet of constructed buildings, including temples, palaces and gardens, peopled with hundreds of living persons. Upwards of 2,300 people will take part in the spectacle; according to the management,

At the Theatres.

WALLACK'S THEATRE—THE LADY OR THE TIGER.

Pausanias.....De Wolf Hopper
Menander.....Jefferson D'Angella
Thryothichides.....Francis Gaillard
The Five Ephori.....Alfred Klein
Chief Magistrates of Sparta.....George W. Kyle
.....Louis Schrader
.....C. H. Jones
.....Lindsay Morison
.....Grace Seavey
.....Care Childs
The Young Athenian.....Emma Miller
Princes.....Tillie Frank
.....Marie Van Doonick
.....Bessie Callaway
.....Gertie Jones
.....Imogen Johnson
.....Lon Edgar
Lamachus.....Eugene Oudin
Irene.....Caterina Marco
Hilaria.....Madeline Lucette
Dorothea.....Maud Wilton
Polyxena.....Mathilde Cottrell

Frank Stockton's world-famous skit, *The Lady or the Tiger*, was in the most literal sense a success of curiosity. It was most interesting not by what it told, but what it withheld, and left the reader with a pleasant, tormenting, titillating itch to know, far more enjoyable than the fruition of the fullest knowledge. As gratitude is said to be a keen recognition of favors to come, the author earned our warmest regard on an elementary capital of negation, and made us love him by holding—as the French phrase has it—the sweetest above our reach. Our longing once sated, we should probably turn our backs on him, and for the nonce hold him of slight account.

It is a queer testimonial to the universal interest excited by this amazingly clever trifle, that even its imitators shine by its reflected light. For weeks past the town, that is, the public of the corridors and the coiffures, has been all agog to know what solution Sidney Rosenfeld would find for the problem in his long-promised version, with music by Julius Lyon and Adolph Nowak. So it was a very bright, stylish and interested audience which packed Wallack's Theatre at the first production on Monday evening, filled with an earnest good will which only dereliction on the part of the authors could forfeit.

Well, the murder is out, the mountain has travelled, and if the resulting *mus* is not quite so thrilling as might be hoped, it is less the fault, perhaps, of the adapters than of the circumstances and the inherent qualities of the human soul. *Omne ignotum pro mirabili*, says the Latin grammar. Now the mighty secret is *notum* it seems very slightly *mirabili*, and scarcely worth a palpitation. It was neither the lady nor the tiger; the brute had been prudently poisoned by a sly court official, himself in danger of his jaws; the daring lover finds himself in the arms of a fantastic old maid, substituted, by the much bothered king, at the last moment, for the more ferocious feline, and the princess eventually gets her spouse, while the mature maiden is inflicted on the culprit astrologer as a penalty just less terrible than the tiger.

The denouement is clever, certainly, and, in its way, droll, if a little thin. The trouble with the piece is that, like the Hell Gate explosion, it takes so long to prepare an up-beaval which, once prepared, is over in a moment. A Boston cooper is said, once, to have gone West and returned furious at the canny thriftiness of the prairie temperament. He didn't mind patching up a fresh barrel from a few second-hand staves, but when he was asked to get up a new hoghead to an old binghole he thought it was time to come East. Mr. Rosenfeld has got up a hoghead for the Stockton binghole. He was busy till nearly 11 P. M., through two long acts, in staving off eventualities and enlarging on the preliminaries of a story which should be told in ten words, at least till it comes to a head.

Naturally, with all his pains, the piece drags sadly. The dialogue has a certain tepid humor, but the action—like an enlarged photograph—is thin and ragged, and even an occasional good topical song does not greatly light it up. De Wolf Hopper makes a good Pausanias—the intractable monarch who yearns for refinement even in his punishments. He is, as usual, exuberant and soley, but perceptibly funny, and really carries the piece on his broad shoulders, with some help from De Angella, as the subtle humbug Menander. Cottrell is jerky and exaggerated, but clever and funny as the fantastic old maid, Polyxena, and Madeleine Lucette notably graceful in the small part of Hilaria, the guileless maiden who brings about the whole complication by telling tales off the young couple.

As for the music, perhaps the less said the better. It is set down as the joint work of Messrs. Lyon and Nowak, the former being credited with the melodic construction, the latter with the scoring and orchestral work. It is bright and singable, in places, and there are one or two pretty airs and choruses, but it largely lacks force, and real creative ingenuity. The orchestration is thin and primitive without warmth, richness, or harmonic skill of construction. It was wretchedly sung. It is hard to imagine anything more cacophonous than Caterina Marco in the principal role of Irene, and even Oudin, hitherto known as a good artist, sang his part of Lamachus with a throaty voice and ragged method. As for the chorus of pretty girls, especially the young Athenian princes, they literally ran to extremities, and gave to their music the feline flavor of a Thomas concert during moonlight nights on the back fence.

As some offset to this discouraging exhibit, it should be mentioned that the dressing was

peculiarly rich and good, and Gostcher's scenery simply charming. There were times when a tasteful auditor felt tempted to bid the actors hold their noise, and let him gaze in peace at the classic beauty of the lovely distance in the courtyard scene of the first act; and the arena, of the third, was ingenious and good.

On the whole, it is pleasant to have our minds at rest, once for all, on that burning question of the two doors. Apart from this, public curiosity, we fancy, will be easily and quickly satisfied.

ACADEMY OF MUSIC—THE MYSTERY OF A HANSON CAB.

Mark Fretley.....Frank C. Bangs
Brian Fitzgerald.....William Morris
Roger Moreland.....W. S. Harkins
Kilisp.....Henry Lee
Gorby.....E. D. Lyons
Oliver Whyte.....William Lee
Felix Rolleston.....Herbert Ayling
Mr. Calton.....Edmund Grace
Dr. Chumston.....Henry Vernon
Inspector of Police.....John Swisburn
Madge Fretley.....Bijou Heron
Mother Gattenslope.....Marion Hood
Mrs. Sampson.....Mrs. Carrie Jamieson
Rosanna Moore.....Helen Bancroft
Sal Rawlin.....

The production at the Academy of Music of the dramatization of that popularly successful penny-dreadful, *"The Mystery of a Hansom Cab,"* partook in many respects of what is known in the theatrical vernacular as a "snap." The piece was put on in a careless haphazard fashion, and the company acted with a disregard for unity of purpose, which betrayed either bad stage-management, lack of rehearsals, or some other hindering cause. To make matters worse one of the actors did not reach the theatre until after the first act, and a portion of his part had to be read. Moreover, the house was small, and so everything connected with the event was depressing.

This melodrama has been running in London, with but fair success, at the Princess Theatre. It was tried over in Brooklyn recently as a preliminary to the New York test. The story, which is effective in the narrative of the book, becomes transparent, trite and uninteresting when transferred to the boards. There is no mystery regarding the murder in the hansom so far as the audience is concerned, and the conventional manner in which the innocent man is accused and the guilty one finally brought to book brought an expression of mild contempt even into the faces of the gallery boys.

The only thing that would have saved such a piece of contract carpentry as *The Mystery of a Hansom Cab* was a sensation—something in the nature of a tank, a fire-engine, or a dynamite explosion. The real cab was a feeble substitute. It is too plentiful in our streets. Having no startling piece of realism to present Messrs. Law and Hume's play comes down to the level of a fifth-rate East-end melodrama, or as a recent arrival put it in the Academy corridor, a "shilling thriller." The only wonder is that such a piece could have secured introduction into our midst through such a discreet entrepreneur as A. M. Palmer.

The cast was ragged. Mr. Bangs adopted very stilted and old-fashioned methods as Mark Fretley; Mr. Morris mimicked Mr. Mantell as Fitzgerald; Mr. Harkins was the more or less polished villain Moreland; William Lee did the drunken scamp Oliver Whyte capably; Mr. Lyons made a hit as the typical English detective Gorby; Mr. Lee in the effort to elaborate into prominence the small part of Kilisp overdid it and became exceedingly tedious and obtrusive.

Miss Bancroft, albeit very Western in her accent, played the dual-role of Rosanna Moore and Sal Rawlin—the one a sodden and deserted creature, the other a mild species of Nancy Sykes—with more breadth and power than we deemed her to be capable of. She received a call. Bijou Heron was intelligent and refined as Madge, and Mrs. Jamieson created considerable amusement as a voluble boarding-house keeper. The scenery was, for the most part, poor.

BROADWAY THEATRE—THE QUEEN'S MATE.

Anita.....Camille Darville
Lillian Russell
Caterina.....Lillian Russell
Gusman.....Harry W. Emmet
Pedrillo.....Frederic Danett
Belgo.....Frederic Danett
Bombardeo.....W. H. Clark
Pataques.....J. H. Kyle
Hans.....Frederick Clifton

On Wednesday evening of last week, at the Broadway Theatre, occurred the postponed production by the Duff Opera Company of the original comic opera, adapted from the French. *The Queen's Mate*. The work is a tolerably old one, and appeared, years ago, under the title of *La Princesse des Canaries*, the music by Charles Lecocq.

What the French book may have been like it is difficult, from the arrangement of Messrs. Paulton and Tedde, to more than dimly imagine. On the principle that nice things are apt to be naughty, it probably, like most of its class, owed a large share of its fun to that *gross* of which French librettists are so lavish. It is, morally speaking, greatly to the credit of the adapters that the present version is perfectly clean, but unfortunately as dull as it is proper. Plot and dialogue are much in the case of the famous house which was sold under the warranty that he had but two faults; that when loose in pasture he was very hard to catch, and not worth a penny when caught.

It took the weary auditor four mortal hours on Wednesday to get through the very slightly moving tale, and probably no one carried away anything but the vaguest notion what it all meant.

So much the present chronicler is in condition to state, that the action concerned two foster sisters in the Canary Islands, one of whom, as unjustly debarred from her rights to the throne of that ornithological realm, is the object of much comic intrigue between two rival generals, and precisely the unsuspected sister turns out the rightful heir. An odd feature of the story is that the two young women do not wait for curtain fall to find their mates, but enter on the action in full matrimonial standing.

The score is in Lecocq's earlier and better manner. It seems, on first hearing, to be really more refined, graceful, and musically than much of his more dashing and popular work. There is, among other good numbers, a charming air or two for the persecuted Anita, a clever comic duo between the Generals Bombardeo and Pataques, and a peculiarly spirited Picador song for the other sister, Inez. Unluckily these bright numbers float lonesome—like the oyster in a church festival stew—in the wishy-washy sea of insipid dialogue aforesaid, which at every instant recalls the legendary plaint of the thirsty governor of North Carolina.

Camille Darville, who, we are told, has been specially engaged in England for the leading soprano role, Anita, has a pleasing stage presence and an easy manner, which shows good stage training. She sings with taste and fair method, suggestive of French schooling, in a sweet but extremely light soprano, which easily gets fatigued, so that in her later scenes it is apt to fade out almost entirely. The house was evidently thick set with personal friends, and her reception was of the warmest. Lillian Russell, whose vocal compass fortunately remains at its old standard while the physical has dwindled to a normal symmetry, sang her infrequent music with all her usual skill and sweetness. Her Picador song was a triumph of vocal and technical spirit and brilliancy.

Mr. Ryley made a good and comic Pataques, and W. H. Clark, though a heavy actor, sang his score as Bombardeo with a rich, manly basso, and good method. Harry Paulton, as the hen pecked husband of Anita, was really dry and funny, only there was perceptibly too much of him. Luckily, though droll, he was not vulgar, and he sang and acted in right manly fashion, on his legs—not on his elbow, or his right ear.

There were tasteful scenery, bright dresses and pretty girls galore, and the cadet-drill would do credit to any troop of trained canaries, insular or other. The last act, a fantasia by Henry E. Hoyt, was a superb piece of stage-setting—a gigantic architectural structure rising to the flies, with towering arches, pinnacles, gates and convoluted stairways, down which poured legions of fair warriors, glittering in silver panoply, plumes and barbaric weapons—meeting, parting, wheeling and evolving in a dazzling phantasmagoria of light, color and movement which alone is worth the trouble of a visit. The scene was uproariously applauded, and the clever artist, most fittingly, called before the curtain.

It is doubtful whether the authors can infuse much life into the book as it stands, but they can use the knife—and at the present writing we are told that it is being briskly applied. If they will cut, the public, it is safe to say, will come again.

WINDSOR THEATRE—SHAMUS O'BRIEN.

Mary O'Donohue.....Katherine Walsh
Kate O'Reilly.....Louise Haven
Widow O'Brien.....Mrs. Frank E. Ren
Shamus O'Brien.....Charles E. Verner
Sir Reginald Dare.....Horace de Vernet
Louie McMurrough.....E. J. Ratcliffe
Father Malone.....J. Winston Murray
Larry Mahoney.....William Murphy
Phil Mahoney.....Mike Madden
Colonel Clonery.....Richard Ross
Shadwick O'Fin.....W. B. Cahill

An Irish comedy-drama, comparatively new to the New York boards, was produced at the Windsor on Monday night. It is founded upon the story of "Shamus O'Brien." The plot, although strong, is more artistically treated than the majority of plays of this class. The action of the piece arises out of the Irish Rebellion. Shamus O'Brien, who is in love with Mary O'Donohue, is a patriot, and influential among the discontented party. As a member of a Ribbon Lodge, or, in other words, a rebel conspirator, he is outlawed by the British government, and a price is set upon his head. His bravery determines him to visit Dublin for the purpose of learning the plans of the military against the insurgents. Before leaving Galway he entrusts the papers of the secret lodge to his lover. At Dublin he manages to get into the service of Colonel Clonery, the military commandant. By an audacious trick he obtains an important dispatch, and although discovered, manages to get away. The next scene sees him in fancied security at his mother's home and in the company of his lover. He, however, has a deadly enemy in the shape of a villain, who, while being sheltered in Mary O'Donohue's house, had seen the papers handed to her and who obtained them for sufficient time to acquaint himself with their nature. This informer betrayed Shamus to the military, who would have shot him but for Mary's appeal to the officer, who was her cousin. Shamus is taken to Dublin, tried, condemned, and is on the road to execution. When he was in Dublin the first time he had saved the Viceroy's life in a carriage accident, and had received as a reward a ring, with the promise that if he should ever be in danger the Viceroy would help him. The timely exhibition by Mary of the ring to the Viceroy, procures a pardon on the condition of exile to

America. There is a slight underplot of a love story between Sir Reginald Dare and Kate O'Reilly.

Charles Erin Verner played the leading role in an admirable manner, depicting in turn the pathetic tenderness, light-hearted generosity and daring bravery of the impulsive son of Erin. His songs were well received, and he exercised over a considerable audience the charm of an electric sympathy. Repeated encores and calls before the curtain were the deserved reward of an actor who possesses naturally a large share of the elements of popularity. Katherine Walsh played Mary O'Donohue with much ability and was lavishly applauded. The villain of the piece, Shadwick O'Fin, was acted by W. B. Cahill with a repulsive realism that seemed to delight the audience. The method of impersonation was curiously tinged with what for condensation's sake may be called Jekyll-Hydeism, with its hideously unnatural crouchings and gibberings. E. J. Ratcliffe played the part of Leslie McMurrough, an English-born Irishman with Irish proclivities, to the entire satisfaction of his audience. He was called before the curtain. Louise Haven acted the subordinate part of Kate O'Reilly vivaciously. Mrs. Frank E. Ren was satisfactory as Widow O'Brien. The most artistic among the smaller parts was J. Winston Murray's Father Malone. Next week, *The Queen of the Plains*.

PEOPLE'S THEATRE—DRIFTING APART.

Jack Hepburne.....James A. Herne
Percy Seward.....H. M. Pitt
Silas Cummings.....Charles W. Butler
Alac Saunders.....Phineas Leach
Mary Miller.....Katherine C. Herne
Hester Barton.....Victoria Reynolds
Mrs. Seward.....Henrietta Bert
Margaret Hepburne.....Mrs. F. E. Wild
Little Margaret.....Lottie Dot Winter

Drifting Apart, a domestic drama in five acts, by James A. Herne, was produced at the People's on Monday night. The play is sentimental and teaches a temperance lesson. The scene is laid near Gloucester, Mass., and frames the love story of a young fisherman and the village belle. The first two acts possess little dramatic interest, and it is not until the third and fourth acts that the piece rises to the dignity of a drama. The last scene brings about a happy denouement. As a dramatic work the play cannot be said to possess any special merit. It is not original in story or plot, and the characters are familiar to all playgoers. The dialogue has few points of excellence and the action is very tame. Yet, notwithstanding, it has a charm of sincerity in purpose and portrays a pure, unadulterated picture of New England coast life. The climax of the first act could be materially strengthened by cutting out the hymn and dropping the curtain on the line, "Father, we are in Thy hands." With a few necessary alterations, *Drifting Apart* may prove a fairly good road attraction.

The story, briefly told, is as follows: Jack Hepburne, skipper of a fishing-smack, and Mary Miller, a village maiden, are lovers from childhood. They marry, and are presumably happy. At the expiration of fifteen months, and on Christmas Eve, the husband, after indulging too freely in intoxicants, returns to his home in a beastly condition. The curtain falling, leaves him sleeping off the effects. The next act transfers the scene to the house of the Swards, an aristocratic Boston family. Mary has heard nothing from Jack since he started on an ill-fated cruise four years previous, and the vessel being wrecked, she thinks him dead. With this belief she has been prevailed upon to marry Percy Seward, a former rejected suitor, in order to properly rear her infant daughter. Mrs. Seward, Percy's mother, is not partial to the alliance, and believes deception has been practised on her son. Jack, unfortunately, was not born to drown, and returns unexpectedly and ill-timed. He discovers the elevated situation of his wife, and, like a true self-sacrificing hero, decides to leave her in peace and prosperity rather than subject her to his unlucky future. This resolve, however, is frustrated by the entrance of his child, and then, unable to control himself, he exposes his position. The Seward pride is wounded, and father, mother and child are driven into the street. Jack is unable to secure employment, owing to his insatiable thirst for liquor, and poverty and starvation stare them in the face. Unable to exist longer without nourishment, the mother and child die, just as Jack and succor are at hand. Realizing his wretched predicament Jack swears to abstain forever from intoxicating drink. The next scene brings the fisherman's cottage where the hero, awakening from his delirium on Christmas morning, finds his wife hale and hearty and the wretched story only a horrid nightmare.

There are several other characters introduced to fill in, but they are not essential to the development of the narrative. As Jack Hepburne Mr. Herne looked the typical skipper and gave the part a quaint humor that was pleasing. Katherine C. Herne played Mary Miller in a manner that showed intelligence, ease and grace, and a capability for stronger emotional work. H. M. Pitt, as Percy Seward, had no opportunity to display his ability. The comedy was supplied by Victoria Reynolds as Hester Barton, a stage-struck dandel, and Charles W. Butler, as Silas Cummings, with a tendency to flute playing; Margaret Hepburne, Jack's mother, was nicely acted by Mrs. F. E. Wild. Henrietta Bert gave to Mrs. Seward the necessary haughtiness. Little Dot Winter played a

child part cleverly. The madrigal boys sang several glees in the first act.

The scenery was from the brush of D. B. Hughes, and was excellent throughout, the fishing-shore scene being particularly good.

Rosina Vokes and her London Comedy company gave a change of programme at Daly's on Monday night. The entertainment opens with the one-act farce *Which is Which*. The story hinges on the tribulations of a debt-laden artist. His rich uncle orders him to marry an heiress and sends her to him to have her portrait painted. She arrives at the studio accompanied by another girl, a poor relation. The artist is in doubt as to which is which, and the girls have agreed not to enlighten him, but fortunately his feelings guide him aright, and he makes love to the heiress, while believing her to be the poor relation. The uncle's advent leads to the proper explanations. Felix Morris, as the irascible uncle, gave a most artistic and pleasing performance. Isabella Irving lent the charm of her bright, pretty face, combined with considerable *chic*, to the portrayal of a chambermaid with a mania for indiscriminate dusting.

Miss Vokes' inimitable performances in *My Milliner's Bill* and *A Double Lesson*, were given with her customary drollery and pathos mingled, and were fully appreciated by the large, fashionable and cultured audience. Her humorous singing of "His Art was True to Poll," and the imitation of a concert-hall singer, were enthusiastically encored. Courtney Thorpe, despite some slightly disagreeable mannerisms, was clever and entertaining, particularly so in *My Milliner's Bill*. In *A Double Lesson*, Mr. Morris as Primer, an old Scotch butler, gave a quiet and effective impersonation—a quaint character-part, that was really a treat in these days of horse-play.

Margaret Campbell's dramatization of Dr. Jekyll and Mr. Hyde, which very much resembles Sullivan's version, was produced at the Third Avenue Theatre on Monday evening before a good-sized audience. Theodore Hamilton, in the dual title role, did some clever acting, and was called before the curtain after every act. Alice Butler looked charming as Dr. Jekyll's daughter, and acted gracefully, while John Sutherland, as Utterson, the lawyer, showed careful study, William Burton and C. St. Aubyn made all that was possible out of their respective parts. Frankie Kemble in Sybil appears here next week.

Hoyt's Hole in the Ground opened at the Grand Opera House on Monday night to a good-sized audience. The object for which the piece was written—viz.: to excite the greatest amount of laughter with the least amount of reason—was attained. This company is headed by William F. Mack and Flora Walsh. Next week, Herrmann.

At the Casino Erminie has continued to do an excellent business. The phenomenal run will end this week, when it will be withdrawn to give place to *Nadja*.—At the Lyceum Theatre *The Wife* continues its steady career of prosperity. The 300th representation will take place to-morrow (Friday). *The Wife* will continue until May 26—A Possible Case is running to good houses at the Madison Square. Vim entered the third week of Neil Burgess' engagement at the Standard on Monday to encouraging attendance.—Frank Moran's Minstrels form the attraction of the week at Tony Pastor's. Frank Dumont, Harrington Johnson and the popular Billy Birch were cordially applauded on Monday.—The Still Alarm shows no sign of any abatement of its drawing powers at the Fourteenth Street Theatre. The fiftieth performance took place on Tuesday evening.—Clara Morris presented Renee de Moray to a large audience at Niblo's Garden on Monday.

The Amateur Stage.

AMATEURS AT THE LYCEUM.

The amateur performance given last Friday afternoon at the Lyceum Theatre, in aid of the Baby's Shelter of the Church of the Holy Communion, proved most successful. The performance began with *Ernestine*, a drama in two acts, adapted from the French by William Robertson. The cast, which was partly professional, was as follows: Count D'Avrigny, George W. Nicholas; Eleonore D'Avrigny, Henry Miller; Jules De Mornas, F. M. Burbeck; Valentine De Quercy, Laura Sedgwick Collins; Ernestine, Alice Lawrence; Anette, Rita Lawrence; Marguerite Vida Croly. Among the women Rita Lawrence was perhaps the best. This part, without doubt, ranks above anything the young lady has as yet attempted. Her sister Alice was graceful and, at times, effective in the leading role. Miss Collins showed to advantage in the difficult part of Valentine, and lastly Miss Croly, of the Lyceum Theatre, made a dainty little housekeeper. Among the men, Mr. Nicholas was the only amateur. He did his small part with tact and good judgment. Mr. Miller and Mr. Burbeck acted the other parts. Following *Ernestine* came Buckstone's farce, *The Dead Shot*, which was given with the following cast: Captain Cannon, Edward Fesser; Hector Timid Valentine, G. Hall; Mr. Wiseman, Frank C. Warren; Frederick Thornton, I. Francis Conrad; Louisa, Alice Lawrence; Chatter, Rita Lawrence. This piece was given not long ago by amateurs in the Concert Hall of the Metropolitan Opera House with the same cast, except the Captain Cannon, Mr. Kershaw having taken the role now filled by Mr. Fesser. The farce went with snap and vim, and kept the audience in continual laughter. Alice Lawrence received several encores on her taking songs, and in fact every one did well. About \$500 was realized for the Baby's Home.

The Giddy Gusher.



The saddest combination of little words ever agreed upon by the English language is found for me in the sentence, "For the last time."

I don't care if it's for the last time I stub my toe upon an out-lying rock, or bark my shins over an out-lying domestic rocker. The fact that I am doing it for the last time invests the circumstance with sorrowful sentiment.

I have grown, through much suffering, to cordially detest a human face. I have put forth every endeavor to shut its baleful influence outside the front door, with the ball-mat, and the boot-scraper, and bad weather, and the other calamities of life. And yet when the hour of parting came, and I looked at the delectable eyes and cruel, selfish mouth that would never again cloud and embitter the day, the sick sense of all implied by the words, "for the last time," made the blessing of parting seem like a loss.

I have no earthly doubt but Harrigan has weeded out his company, retaining the best with which to start a much better and stronger one; but I felt very sorry to see 'em all together for the last time. Take it all round, Saturday evening was a sorry one, as the two best known troupes of players drifted apart, never again to be to each other, and to us, what they have been.

It's difficult to say which New York has reason to be proud of—Wallack's with its dignified, artistic record, or Harrigan's with its human hold on pleasant memory.

The Wallackian audience used to disperse to assemble at Harrigan's the following night. The patrician old pump who decorated a box at Wallack's on Saturday evening with the best clothes belonging to his family wardrobe, went trooping down the aisle at Harrigan's with the same display of dry goods in his wake of a Monday night.

So the same individuals mourn the end of both companies, only with a different degree of sorrow. There is another life for a reconstructed Harrigan company to live. But without the hope of a resurrection, Wallack's is dead, buried and under a monument.

What a tower of strength the theatre has come to be! What an important factor in life! The loss of a theatre is a greater calamity than the collapse of a bank or the decay of a church. If any one doubts that assertion let 'em take files of the *Herald* or any daily paper for the years 1850, 1860, 1870 and 1886 and look at the steady growth of dramatic importance.

They will find just as much about mercantile interests, just as much concerning politics, more space and attention given to theological matters in those old papers than in those of to-day. But merely a stickfull pertaining to theatrical matters where now there are columns. It's the one topic that has grown with the size of the journals. The doings of theatrical people, their lives, their habits and their peculiarities are unending topics of interest. They have come to live in an electric light, and for that reason should be more careful of their conduct than the preachers and their families.

Why under heaven an actress wants to get married—unless it is to get a divorce—I can't see. She is a self-supporting institution. Nine times out of ten the man she marries is the one benefited by the union, and why, with the full knowledge that the marriage contract expires like any other theatrical paper, and must entail lots of bother if it dies a natural death or is shortened by artificial means, she should desire that most undesirable article—a marriage certificate—is beyond me.

In England and America, where there has been one happy, successful, artistic union, there have been five thousand miserable separations. And if the marriage bond has endured to the end—endure is the word for it—either Mr. Husband has posed for sympathy or disgust, or Mrs. Wife has put in a record of neglect and sacrifice that would make a tombstone appear to be a livelier article to me than the family bolster.

There are several young people on the stage at the present time contemplating matrimony. If they were not clever, and were going to marry and close their public careers, I should wish 'em well and think it was none of my business. But when I hear dear little Lucy Powderpuff is going to marry young Greasepaint, both in the Lights and Liver company, No. 7, I can call the turn oftener than out of the silver box.

Lucy, go ask old Tiewig how many times he's been married. Question Mrs. Frump, in the company, about her matrimonial engagements. Even tackle the sweet leading lady as to the usual duration of the connubial contract. Just learn if the season is for forty-eight weeks or less and by all means take the

emotional actor one side and hear what he has to say of the laws of divorce, and which State he considers the best to apply for one in.

He can tell you to an immortal certainty. I've got so I don't dare ask Mrs. Calcium how old Calcium is when she comes in off the road after a long engagement. It's more than likely she'd say, "Oh, the wretch. He stopped off at Leavenworth, Kansas, and I was married at St. Joe to Johnny Jumpup, the English comedian, who joined us after we left New York."

Then, if you have the nerve, you inquire tenderly about Mr. Jumpup and learn that he went to Australia while they were in San Francisco, but, thank Heaven! she met her fate at Easter when the heavy man was replaced by dear Reginald, and she gives you her card, on which you read, "Mrs. Reginald de Green," and you remember that you have enjoyed the acquaintance of three Mrs. Reginald de Greens, and so congratulate her on the temporary possession of a man so much in demand—a demand much in excess of the supply you think, as you look at him in Howe and Hummell's office a month later getting a price list of Fall divorce suits.

No, dear female women of the stage, don't marry till you are through with the drama and can give your minds to the very serious business of cultivating longevity in marriage certificates.

Seems to me raising parrots in this country isn't any more difficult. Ornithologists settled that question years ago. But I had great hopes once.

Do you know what a bolivar is? Country children buy 'em for a penny apiece. They are balls of pink and white candy that transform the faces of infant citizens into the inflated countenances you see in the cherubs of the old masters attached to trumpets in the clouds. There is only one way to reduce a bolivar, that is to suck it. I have tried smashing 'em in door jambs, and between paving stones, always unsuccessfully.

I must have been six years old when I bent my energy one morning on the reduction of a bolivar, and found it was too much for one encounter. I deposited the sticky sphere on a table for further efforts and engaged in play. The family parrot on a tour of investigation came upon the bolivar. Polly didn't like sweets, so after toying with it a minute she concluded to pass it by, and calmly stepped over it, being too lazy to go round. Just as she straddled her clumsy old leg across the sticky thing her feathers encircled it and clung to it like a small boy to his first base-ball.

The bolivar was so large it fairly raised the old girl off her feet, and on her tip toes she waddled to her cage in an agony of excitement. It was just where she couldn't reach it if she stood on her head.

For half an hour, perhaps, no bird ever had a wilder time. She plucked out her tail feathers in a frantic effort to take a rear view of the awful thing she had alighted upon, and from which she couldn't escape. All this I didn't know at the time, but I came on Poll in the afternoon, all but exhausted, swearing in a hoarse voice in the corner of her cage.

She couldn't stand on a perch with this thing under her, so she squatted on it on the bottom.

"Polly," said I, "Pretty Poll."

"Oh, Heil!" replied the sufferer.

"What's the matter?"

My feathered friend was no saint, but her remarks were so fervently lurid I became alarmed, and began an investigation. It wasn't many minutes before I discovered the bolivar. I had sucked it bald headed before Poll annexed it. The daub of red paint with which bolivars are artistically decorated had disappeared. Just a sphere of white sugar muddled by pink protruded from the green feathers between Poll's legs.

Howling with delight, I rushed to my father to tell him Poll had laid an egg, was sitting on it, and the phenomena of a parrot born in this country was a boon vouchsafed to the Gusher family alone.

Eighteen people stood round the supposed happy mother and admired the work of nature. A beautiful nest was constructed, and fastened securely in a dark box. Preparations were made to remove her, when the spectacle of Poll climbing the side of the cage and taking her egg with her shook the faith of the beholder.

Some one put on a pair of driving gloves, got a basin of warm water, and held the sufferer down in it swearing like mad till the green feathers were soaked tree of the bolivar.

It was a great disappointment to me and I gave up raising parrots.

What a lovely thing it is to possess a beautiful voice. I am not led to this remark by any connection with the above subject, but from suddenly coming upon tickets for a concert last Saturday that I was unable to attend—the ballad concert of Julie de Ruyther. If any one before the public can sing an English ballad for all it's worth, lend a deeper meaning to its sentiment, a new strength and force to the tenderness, love or passion the lines convey, and the sweetness of an angel's voice to the music, it's Julie de Ruyther.

Since an idol of mine was laid away, and the world mourned Parepa Rosa, I have never heard any one sing a simple ballad with the delectable effect that Madame De Ruyther does. She's a joy to me, and though I missed her concert I know she'll come some day and sing the old songs for me alone.

I believe she intends to go to London next season, and there she will make a sensation. London is desperately fond of English ballads. Antonelli Sterling, Madame Patti, Miss Gwynn, and a host of singers are adored there. But De Ruyther can hold her own in "The Garden of Roses," "Robin Adair," and oh, how she does sing "John Anderson, My Jo-John."

Yes, it's a great possession, that of a singing voice. No matter how heavy my heart is there are some voices can lift it out of the shadow De Ruyther's is one, and he who exalts the palms is another. God bless 'em! They are great comforts to you.

GIDDY GUSHER.

Gossip of the Town.

Ralph Delmore has been engaged by Arthur and Lacy for the Still Alarm company.

Dot Harris, late of the Zozo company, has joined the My Aunt Bridget company.

Julia Marlow denies the report that Edwin H. Price will be her business manager next season.

C. R. Gardiner has bought all right to the Arabian Nights, which he will manage next season.

Charles R. Gardiner has returned from a trip to the West, where he had been looking after one of his companies.

Manager Gustave Amberg, of the Thalia Theatre, will be given a benefit at that house on Saturday night, the 10th inst. That event will close the season.

Thomas F. McCabe, who has just closed season with the Wages of Sin company, has been offered leading business in H. R. Jacobs' Romany Rye company next season.

Sam Reed has been engaged by W. W. Tillotson to play the leading comedy part in A Bar of Soap, which will open its season Sept. 1 with a two weeks' engagement at the Walnut Street Theatre, Philadelphia.

A movement is on foot by the Amphion Society of Brooklyn to lease their theatre, the Amphion Academy. The present manager, Mr. Wiske, will probably be the lessee.

A \$10,000 fire in De Remer's Opera House, Pueblo, Cal., lately, necessitated the cancelling of several dates. The theatre will be rebuilt on an improved plan.

Wemyss Henderson, for the past season business manager of The Arabian Nights, has been engaged in the same capacity for The Crystal Slipper, and has entered upon his duties.

There will be a special meeting of the Actors' Fund Association at the rooms to-day for the purpose of amending the by-laws. The annual meeting will take place on Tuesday, June 5. The place has not yet been determined upon.

Henry F. Learock, of Corinne's company, known professionally as Tony Williams, is reported to have received a dispatch while on the stage of the Newark Grand Opera House, on Saturday night, to the effect that he had fallen heir to \$50,000 by the death of his brother-in-law at Boulogne, France.

Owing to the success of Vim at the Standard the new play for Neil Burgess, written by Messrs. De Mille and Barnard, has been indefinitely postponed. None are more astonished than Mrs. Puffy herself at the crowds that attend her equestrian achievements every evening.

Andy Morris, for the past season at the Columbia Theatre, Chicago, has been engaged for C. R. Gardner's He, She, Him and Her company for next season. During the summer he will be with Robinson's Floating Palace.

The regular season of the Conried Opera company closed in Pittsburgh to-day (Saturday). It has had thirty-four weeks of successful business. The company (reorganized) will play at Uhrig's Cave, St. Louis, for a summer season, commencing June 3.

J. W. R. Binns, late manager of the Winter Gardens, Blackpool, arrived from England recently. Mr. Binns is looking for an opening either as acting manager, musical director or producer of English opera. He is equipped with excellent credentials.

Andrew Reid, formerly treasurer of the Harbor Lights Company, and who still has a two years' contract with Frank W. Sanger, is at St. Luke's Hospital, suffering from acute inflammatory rheumatism and typhoid fever. According to latest reports he was progressing favorably.

W. H. Sherwood, manager of the Norfolk (Va.) Academy of Music, is in town booking for the coming season. He has so far secured a number of the best attractions, among which are Robson and Crane, the Florences, Denman Thompson, Erminie and the Boston ideals. His wife accompanies him. He describes the past season as one of the best Norfolk has enjoyed in years.

Manager McKivier will inaugurate a season of legitimate comedy revivals at his theatre in Chicago next week. Those already engaged are Edmund Lyon, W. S. Harkins, Frank C. Bangs, Eugene McDowell, Edwin Grace, Henry Lee, Edward J. Henley, George Drew Barrymore, Ellie Wilton, Bijou Heron, Kate Denin Wilson and Mrs. Jamison. The pieces are not yet announced.

Denman Thompson's Old Homestead company will leave this city on the 23d inst. in a special car for Denver City, where they open on May 28 for a week. From there they go to Salt Lake City, where they play June 5, 6 and 7, and then to San Francisco, opening at the Baldwin Theatre for a season of four weeks to June 11. On returning East they play at Los Angeles on July 9, and then come direct to New York to prepare for the opening at the Academy of Music on August 20.

Genevieve, the war drama by J. Owen Moore, which went out under the guidance of Charles R. Gardner, closed its season on Thursday last owing, not to any fault of the play or company, both of which made hits, but to the fact that the Grand Army posts in the different places where the company appeared failed to keep certain agreements made. The company here paid two weeks' salary to liquidate their claims in full, and the play will most probably again be put on the road next season.

John T. Craven, of the Natural Gas company, who assumed the part on Tuesday night formerly played by Mr. Gilbert, on very short notice, and who has been playing it ever since, has been presented with a handsome gold watch and chain by Messrs. Donnelly, Girard and Russell. The watch is of Waltham make and bears the following inscription on the case: "Presented to John T. Craven by Donnelly, Girard and Russell, New York, May 1, 1888." Mr. Craven has played four of the parts in Natural Gas since he has been connected with it, besides managing the stage.

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NOTICE.

There will be a meeting of the graduates of the Lyceum Theatre School, 1884-5, and New York School of Acting, 1885-6-7-8, in the Lyceum Theatre, New York City, Tuesday, May 22, at 3 P. M. A Board of Overseers for the coming year will be elected and reports from the School Management presented. Graduates who cannot attend please communicate with B. F. ROEDER, Secretary, Lyceum Theatre Building, New York City.

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WANTED—Position as Treasurer of first-class company. References to honesty
J. W., 112 Beach Street, Boston, Mass.

White; Isa. Lora Foster; Olga, Cora Blasiak; Amelia, Amelia Kaler; Charlotte, May Lark.

CRAWFORDVILLE.
Music Hall (Lionel Davis, manager): Zoro, a to a good audience, which was well pleased with the comedy; Helen Blythe, 4, in Only a Woman's Heart, and although suffering from a cold, gave an excellent performance to a fair and appreciative audience.
Item: Robert Downing canceled for 7, but will give us a date later on.

LOANSPOOT.
Opera House (William Dolan, manager): McIntire and Heath's Minstrels to small house, April 28; in different performance. Willis Sweatman joined the troupe at Chicago, 5.

TERRE HAUTE.
Opera House (William Dolan, manager): McIntire and Heath's Minstrels to small house, April 28; in different performance. Willis Sweatman joined the troupe at Chicago, 5.

SOUTH BEND.
Good's Opera House (J. V. Farrar, manager): The Lyon's Comedy co. played week ending 3 to good houses.
Price's Theatre (J. V. Farrar, manager): Prof. John's Equine and Canine Paradox played to fair business, 4-5.

PERU.
Wallace and Co.'s Circus opened the season here 3. It is now on the road with train of beautiful cars.
Items: The Minstrel correspondence was handsomely answered by that price of good fellows, Willis Cobb, the genial press agent. Pete Billing, of Cincinnati, O., while turning a somersault with the circus here broke his ankle.

LAFAYETTE.
Grand Opera House (F. B. Caldwell, manager): Booth and Barrett, April 30, in Othello, to large and enthusiastic house; Zoro, 3 to small business; Daily's Night Owl, 10.

KANSAS.

TOPEKA.
Crawford's Opera House (L. M. Crawford, manager): Fred J. Williams's Rajah co. April 24; complete satisfaction. Barrows and Staley's She co. 25-26. The scenery was unusually fine, the costumes were excellent, the acting was very good. The novel has been so well dramatized in this case that it is not much of a delusion to see the stage production after reading the book. George M. Wood and Margaret St. John in Jekyll and Hyde 27-28. Mr. Wood gave a really marvelous characterization of the dual role, and was ably supported by his co. and Miss St. John, who assumed the trying part of Florence Jekyll. The play is unquestionably improved in interest by the changes made in the denouement, which considerably from the original version. Robert Mastell in Moby-Dick 29. The play was new to us, but proved to be highly interesting, and the star appeared to excellent advantage. Support was most excellent. Eleanor Moretti as Blanche, Lizzie Goode as Mme. Laurent, and Charles Mason as Laurent being especially praiseworthy. T. J. Barron in Soap Bubble 30. Grand Opera (E. H. McCoy, manager): Andrews' Opera co. in Mandy and Mikado 25-26. The performances were very good, but the pieces have been seen here so often that they have lost their drawing powers with our public. Mr. McCoy has not yet seemed to realize that next to having a good show the best thing he can do to draw crowds is to advertise in the papers. A few well written lines of choice reading matter will draw a good many dollars to a theatre out in this country, where the audience is so poor, and is so much more easily impressed, than that of one of the great cities.

ARKANSAS CITY.
Highland Opera House (Anderson and Arnott, managers): The Rajah co. 3 to fair business. Co. excellent. They deserved more than they got.

LEAVENWORTH.
Crawford's Opera House (L. M. Crawford, manager): Robert Mastell played Moby-Dick and tendered a complimentary benefit to Charles Elliott, the local manager, 3. This drew one of the largest houses of the season. Tickets were sold in advance, and many who could not secure seats were forced to forego the pleasure of seeing the talented actor and the well-balanced support.

WINFIELD.
Winfield Grand (T. B. Myers, local manager): The Rajah to a small house. The performance was very creditable.

GARDEN CITY.
Stevens Opera House (William B. Burgess, manager): Rhea played to a very good house, and gave a fine performance of Le Voyage en Suisse.
People's Theatre (William E. White, manager): Edmund Collier, with a fair co. in historical plays, did a very creditable business. On Thursday the Knights of Pythias, to the number of about thirty, attended the production of Damon and Pythias. Mugg's Landing 12-14.

KENTUCKY.
PADUCAH.
Morton's Opera House (John Quigley, manager): No attractions this week, having closed regular season April 24.

MAINE.
PORTLAND.
Theatre: The perennial Maggie Mitchell produced her new play, Ray, 4, with most flattering results, and Fanchon was given 5, both to big houses. William L. Lykens, her manager, is a pleasant gentleman for correspondents to meet.

BATH.
Alameda Opera House (T. H. Clark, manager): Frederick Bryton in Forgiven 3, return date; fair business. Thrown over the world 8.

BANGOR.
Opera House (Frank A. Owen, manager): Maggie Mitchell to good business in Ray April 30 and Fanchon May 1.

MASSACHUSETTS.
SPRINGFIELD.
Dime's Opera House (W. C. Le Noir, manager): Dime's Opera House opened to a large house, and met with as hearty a reception as upon his former visit. With the exception of Bryant's Vaseline, Amelia Summerville's Rosetta is the most original creation here for a long time. Her graceful, feminine, and quite overbearing in the co. Harburt's Hippocampus, the most interesting exhibition of horse and dog cult we have had of late, did a rather poor business 3-5. Straight minstrelsy, the best show of the season without doubt, was given by the Gorman uppers, their return 4 to a medium but highly-pleased audience.

FLYING FLINDERS. Comedian Jay Hunt is reported to have signed a three weeks' engagement at the John S. Moulton's co., which begins a tour of forty week stands August 30.—On dit, also, that Maude Banks is standing for a female Dr. Jekyll and Mr. Hyde role.—Adams and Hanley's co. will start out on a tour of North Adams to May 1. Susie Kirwin is expected to give at Atkinson's consent.—Those who know how favorably Carrie Perkins' rendition of the Duchess in Adonis was looked upon by the Rice management will easily credit the rumor that she is to be transferred from the Pekin co. to play the Mountain Maid next season should Miss Summerville star.—Fred E. Wright whispers that the Gorman are hard at work up an elaborate attraction with patented effects in the Gorman uppers. Will play a dual part and the others make four to six changes each.—Willis, Henshaw and Ten Brock 10; Nat Goodwin 12.

AMESBURY.
New Opera House (C. W. Currier, manager): George C. Boniface in Streets of New York to a fair house April 30. Dixey in Adonis to a good audience 5. Metastayer Vaughn 14; Frederick Bryton 10; C. E. Verrier 3; Mora Dramatic co. 18, week.

HOLYOKE.
Opera House (Chas. Brothers, managers): Two Old Cronies, with Willis, Henshaw and Ten Brock as the leading fun-makers, delighted a small audience 27. The Wilbur Opera co., which is unmistakably the strongest playing comic opera at popular prices, drew fair houses April 30 to May 1. Susie Kirwin is a hard worker and a true artist, and her success is most gratifying to her many friends. J. E. Conly, one of the few real stars of the stage, sustained his well-earned reputation, and his singing was at all times thoroughly enjoyable. W. H. Kohle and J. Clarence Duffy are capital comedians and E. A. Clark an excellent basso profundo. The chorus, which is led by Belle Hamilton, is large and well trained, and the costumes are excellent. Dore Davidson 22; Two Old Cronies 14; Nat Goodwin 16; Lilly Clay's Blondes 18.

AMESBURY.
Items: A. R. Wilbur spent considerable time in Springfield during the co.'s engagement here. He was hustling on the quiet to secure a barber-shop, which is to be known as the "Susie Kirwin." Mr. Wilbur, by the way, gave THE MIRROR some well-deserved compliments. The love scenes of Susie Kirwin and J. E. Conly are very successful. Susie Kirwin received an elegant street costume from Boston while here.—Clarence Duffy is contemplating a trip to "Frisco in the near future."

ture.—Charlie Carroll, of Springfield, formerly with the B. and M. co., will be seen in a new play, "The Little Belle Fox," of the Commercial House, made quite a hit with the Wilbur people, for whom she sang Dixey's "English, You Know," between the acts at the matinee 5.—It is no all probable that the Gaiety Opera co. will go out again.

LAWRENCE.
Opera House (A. L. Grant, manager): Margaret Mather April 30 in Romeo and Juliet to good audience. Miss Mather's Juliet is excellent. Frederick Paulding, Milne, Levick and strong co. gave good support. Benedict's Mistletoe, 3 to very poor house. Nothing could have been worse. Cora Tanner in Alone in London 4 to good business. Miss Tanner is a very beautiful woman and an excellent actress. Co. fine. Ullie Akerstrom 14, week.

MILFORD.
The only attraction during the week was the Cadet Band fair at the Town Hall. Margaret Mather in As You Like It 8. The advance sale is nearly \$300. Maude Banks in Her Evil Genius 10.

FITCHBURG.
Whitney's Opera House (J. W. Orden, manager): The event of the season was the appearance of Rice and Dixey's Big Burlesque co. 3. Large house at advanced prices. During the week Mr. Dixey was presented with a handsome floral piece by members of Aleppo Temple, of the Mystic Shrine.

HAVERHILL.
Academy of Music (James F. West, manager): Hanlon's Fantasia co. April 30 to good houses. Laura Barry's specialty, "The Girl in the Red Dress," greatly improved since last year. Harvard Glee Club 4 to the elite of the city. Check 44; Mmc. Januscheck 17; Lilly Clay co. 19.

BROCKTON.
City Theatre (W. W. Crook, manager): Dan's Sully as Daddy Nolan pleased a fair-sized audience 1. Frank Mayo played a return date, presenting Davy Crockett to light business 3. Check 44; 12; Alone in London 14; A Brass Monkey 10; Acacia 19.

WALHAM.
Music Hall (W. D. Braden, manager): Metastayer's Check 44 played to poorest house of the season April 30. Dan's Sully, 5, gave us a treat in Irish comedy with Daddy Nolan. His co. is first-class at advanced prices. During the week Mr. Dixey was presented with a handsome floral piece by members of Aleppo Temple, of the Mystic Shrine.

NORTHAMPTON.
Opera House (William H. Todd, manager): Kate Parnell as Calamity Jane in Queen of the Plains, supported by a good co., to a very small house 1. The specialties were better than the play. Streets of New York, with George C. Boniface, 4, gave satisfaction.

CHARLOTTE.
City Theatre (W. W. Crook, manager): Dan's Sully as Daddy Nolan pleased a fair-sized audience 1. Frank Mayo played a return date, presenting Davy Crockett to light business 3. Check 44; 12; Alone in London 14; A Brass Monkey 10; Acacia 19.

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NORTH ADAMS.
Wilson Opera House (F. E. Swift, proprietor): Vernon Jarbeau and co. of comedians, including Will Henshaw and others of equal quality, presented Starlight 4-5 to good house. Jarbeau's topical song, "It's Enough, Don't You Think," captivated the audience. The Browne's Benefit (local) 11; Muldoon's Picnic 14; Kit Chasfron 17.

MECHANICS' HALL. (Andrews, Moulton and Johnson, managers): Cora Tanner in Alone in London April 30; big house. Two Old Cronies 1; fair house. Margaret Mather in As You Like It 3; good house. Dan's Sully as Daddy Nolan 4; small house.

TAUNTON.
Music Hall (A. B. White, proprietor): Frank Mayo in Nardack 4 to fair-sized audience. Play and co. gave entire satisfaction. Margaret Mather 11; Cora Tanner 19.

CHELSEA.
Academy of Music (James B. Field, manager): Two Old Cronies was played before a fair but deluged house April 30. Frank Wells and John Henshaw, leading actors of the co., kept the house in a roar the whole evening; supporting co. very good. On Thursday the last appearance in Alone in London 3; fair house. She is supported by an excellent co. Hanlon's 9 to 10. Denman Thompson 14. The Athenaeum 21. Dan Sully 25. Brant Moulton 23. Frederick Bryton 20.

NEW BEDFORD.
Opera House (John P. Moulton, manager): Nothing but local talent last week. The Hanlons opened this week at the Theatre in the Town, and gave a fine performance of Le Voyage en Suisse.

LOWELL.
Music Hall (A. V. Partridge, proprietor): Frank Mayo in Nardack 4 to fair-sized audience. Play and co. gave entire satisfaction. Margaret Mather 11; Cora Tanner 19.

STILLWATER.
Grand Opera House (E. W. Durant, manager): Spectacular Beauty of Kere 2 to a fair house. The co. is a good one of the kind. J. K. Emmet in Fritz 13.

ST. CLOUD.
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the largest ever known here. Joe Jefferson 11; W. J. Seaton 12.

Redmond's Grand (C. H. Garwood, manager): The Star Opera co. has had the largest week's business of the season, turning away people nightly. Frank Dehson played ten minutes 5.—It is no all probable that the Gaiety Opera co. will go out again.

Items: Manager Garwood takes out a tent show about the 28th.—The Michigan Theatrical Managers' Association met at Lansing, May 1, to arrange bookings for the coming season.—A. L. Erlanger, owner and manager of Joe Jefferson, was engaged.—Sol Smith Russell opens season at Duluth, Minn., July 16. He has just received a new play from the pen of E. E. Kipper.

KALAMAZOO.
Academy of Music (J. W. Slocum, manager): Booth and Barrett in Julius Caesar filled the house 3; Charles B. Hanford as Marc Antony was much favored, being called before the curtain twice. A Cold Day 5 did fair business. It is an amusing though inferior play. Star Opera co. 7, week. Dr. Jekyll and Mr. Hyde 14; William Scanlan 17.

JACKSON.
Hibbard Opera House (Z. W. Waldron, manager): W. C. Coup's Equestrianism and Elliott Family April 30 to good business. Higgins and Higgins, May 1, presenting Bur Oak and The Night Watch to light houses. McKee Rankin 4.

LANSING.
Opera House (M. J. Buck, manager): W. C. Coup's Equestrianism and Elliott Family April 30 to good business. Higgins and Higgins, May 1, presenting Bur Oak and The Night Watch to light houses. McKee Rankin 4.

ANN ARBOR.
Opera House (A. J. Sawyer, manager): McKee Rankin to small audience 3.

CHARLOTTE.
Kellogg's Opera House (Green and Sleater, managers): W. C. Coup's Equestrianism and Elliott Family April 30 to good business. Higgins and Higgins, May 1, presenting Bur Oak and The Night Watch to light houses. McKee Rankin 4.

GRAND HAVEN.
Opera House (C. K. Kaler, manager): Griener's Bad Boy played to a slim house 1. Scanlan 16.

HAY CITY.
Grand Opera House (J. D. Jones, assistant manager): George M. Wood's specialty, "The Girl in the Red Dress," greatly improved since last year. Harvard Glee Club 4 to the elite of the city. Check 44; Mmc. Januscheck 17; Lilly Clay co. 19.

KAST SAGINAW.
Academy of Music (Clay, Powers and Buckley, managers): The only attraction this week was Booth and Barrett, 4, in Julius Caesar. Too much praise cannot be given to the entire performance. It was the most important in the theatrical annals of this city. Eckert-Robertson co. 5, week, at popular prices. Scanlan 10, Ivy Leaf co., 21, close their season here. The co. gives Manager John Buckley a benefit.

OWASO.
Salisbury Opera House (F. Ed Kohler, manager): House dark for past two weeks. The Eckert-Robertson co. 5, week.

MINNEAPOLIS.
Grand Opera House (L. N. Scott, manager): The Spang co. in Alone in London April 30 to good business. Marietta Nash is a bright, clever comedienne, and plays the role of Teddy Keys nicely. George Lauri as Snugga was very droll and kept the audience in a laughing mood. The co. is good. Mr. and Mrs. George Knight in Over the Garden Wall 3-5. They are old-time favorites in St. Paul, and despite the extreme bad weather, drew good houses. Next to Neil Burgess' co., this is probably the best act on the road. W. B. Brady co. in She. Robert B. Mastell in Moby-Dick 29.

ST. PAUL.
Olympic Theatre (Edwin P. Hilton, manager): The Wallace Sisters Burlesque co. presented Pocahontas and Nan the Good for Nothing week of April 23. The Sisters are bright and clever, and give an excellent performance.

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'Frisco. After a two weeks' engagement at the Golden Gate co., will return, closing June 5 in Denver, and thence proceed to San Francisco, where it will engage for England.—The Warner Grand's new drop curtain has been hung and represents the Meeting of Antony and Cleopatra. The work was done by Ernest Albert, of Chicago.

HANNIBAL.
Park Opera House (E. Price, manager): A poor house saw a poor co. support (1) a poor star in Kerry Goo April 30. Those who were there thought J. S. Murphy to be Joe. Rhetalia.

ST. JOSEPH.
Tuttle's Opera House (R. S. Douglas, manager): Robert B. Mastell with good co. presented Moby-Dick, to fair audience making a most favorable impression. Next week Bandman's version of Dr. Jekyll and Mr. Hyde. Curiosity insured large audience, 7-8. Eden Musee continues to attract large audiences.

MISSISSIPPI.
GREENVILLE.
Greenville Opera House (Jacob Alexander, lessee and manager): The season is about at an end here. Steen family, 3, to "mid-reading" houses; not of much importance. Huntley-Gilbert co. 7, week; Owen Sisters Concert, 15. Very fine first-class attractions have already been booked for next season.

Items: The paragraph in THE MIRROR of April 28, in which a manager states that the Southern theatrical business is a profitable condition, is certainly something new to the Southern managers. True, some do not do as well as others; that is the case everywhere. The idea of \$10 and \$15 houses. No such insignificant receipts were ever produced south of the Ohio River.—R. G. March, the former general manager of the Greenville (Miss.) Opera House, is with the Rose Osborne co.

NEBRASKA.
HASTINGS.
Kerr Opera House (Dave Taggart, manager): Albert U. T. C. co. played to a fair house April 30. In rainy weather. Gus Williams in the same play made his first appearance here May 1 before a fair-sized but well-pleased house. Wages of Six 21.

OMAHA.
Opera House (Thomas Boyd, manager): Gus Williams in Keplers' Fortune, a new large house April 29. Bandman's Jekyll and Hyde 30; Lizzie Evans 11-12.

Grand Opera House (J. D. Jones, assistant manager): George M. Wood's specialty, "The Girl in the Red Dress," greatly improved since last year. Harvard Glee Club 4 to the elite of the city. Check 44; Mmc. Januscheck 17; Lilly Clay co. 19.

NEVADA.
CARSON CITY.
Carson Opera House (George W. Richards, manager): Prof. McKanlan's Specialty troupe gave a very pleasant variety performance April 27 to a fair house. The playing of two comedies at the same time, the Professor was recognized as a very fine performance, and afforded the audience much pleasure. Pike's Opera co. May 14-16.

NEW HAMPSHIRE.
CONCORD.
Chase's Hall (J. H. Chase, proprietor and manager): Camilla Uro, assisted by Rudolf King, Phillia Griffin and Louis Miller gave a very fine concert to small audience, owing to local attractions, and the co. in Monte Cristo 4 to fair house; performance wretched.

MANCHESTER.
Opera House (E. W. Harrington, manager): N. S. Wood cancelled date of May 3; Hanlon's Fantasia 3-5 with Saturday matinee to good business 3 to big house. Local effects surpass anything ever presented on our stage. Co. gave satisfaction. Laura Burris' songs and imitations captured the house. Wilbur Opera co. 14, week; Frederick Bryton 20.

NASHUA.
Theatre (A. H. Davis, manager): Margaret Mather presented As You Like It to a rather small but critical audience. Her Rosalind is a superb portrayal and played greatly.

PORTSMOUTH.
Music Hall (J. O. Ayers, manager): Ullie Akerstrom played week of April 30 in a repertoire. Miss Akerstrom has met with wonderful success here, drawing big houses every night and week.

ELIZABETH.
Temple Opera House (A. H. Simonds, manager): Two Johns co. April 30 to good house, which was kept in good humor throughout. Oliver Doud Byron in The Inside Track 3. This piece is a very fair melodrama and attracted a good house. Emma Abbott and her English Opera co. 5 to a very good house. Miss Abbott still retains a very sweet voice, and was applauded frequently. Her support is very good.

NEWARK.
Theatre (H. C. Miner, proprietor): The farce-comedy, Chip and the Cal Block, 7. It abounds in fun and laughter and furnished an enjoyable evening's entertainment. Robert L. Scott and Harry Mills are two comedians of merit. Kate Claxton in The World Against Her in this play. Leonard Grover's act in New York 14. Louis James and Marie Wainwright 14.

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The Usher.



Mean him, who can! The ladies call him sweet.
—LOVE'S LABOR'S LOST.

John Gilbert's "nearness" has formed a subject of theatrical small-talk for over half a century. It has taken many a queer turn, but none queerer than the other day in connection with a little occurrence at Wallack's. Mr. Gilbert sent word to the theatre at three o'clock one afternoon that he was too ill to play Sir Peter Teazle that night. Harry Edwards was obliged to take the absentee's place. Mr. Edwards hadn't played the part for four years; there was no time for a rehearsal, and so he had to make shift as he could. Next morning one of the dailies gave Mr. Edwards a very favorable notice on his performance. This evidently upset the invalid Mr. Gilbert still more, for he sent a message early in the day to the theatre to have his Sir Peter clothes and wig and other belongings gathered together and put in a safe place, where Mr. Edwards couldn't get at them. The latter, considering the circumstances of the case, felt naturally annoyed at his colleague's petty meanness, and even yet he cannot recur to the matter without considerable choler.

There seems to be a good deal of uncertainty among the members of Mr. Mansfield's company as to whether they are to beard the British lion in his Lyceum lair this Summer, along with their principal, or not. Four or five members of the party, when separately asked if they accompanied the star abroad, replied, evasively, "I expect to." Miss Vernon is not among those in a state of doubt, however. She declined to make the trip because Mr. Mansfield wished her to open in the second old woman character of Mrs. Lanyon in *Jekyll and Hyde*. When she suggested that the part of Rebecca was more in her line and would be agreeable, Mr. Mansfield shrewdly replied, "Oh, no; you don't want to play Rebecca. She's acted just sufficiently well now." There is a rare compliment to Miss Vernon concealed in that remark.

Many conflicting stories have been published concerning Adelaide Neilson's origin, and all of them on investigation have failed to hold together. The fair actress herself was averse to speaking on this subject, and when she did it was usually to give play to her imagination. While sitting at my desk the other day I was told the true version by a ruddy-faced, hearty Englishman, who knew Neilson from the time of her birth. To supply a missing fragment of theatrical history, I give the short narrative in my visitor's own words:

"Her name was not Neilson. She was born about eight miles from where my boyhood was spent. Her mother was a handsome woman; her father—well, the child was love-begot, but the father was generally believed to be a Spaniard of good family. A roving Gypsy professed to be the child's parent; he married her mother, anyway. On Lily's becoming a famous actress he and the old lady, too, I believe, were heavy pensioners on her generous bounty. When the girl grew to be ten years old she was sent out as a factory-girl in an establishment between Leeds and Radwon. Her pay was three-and-sixpence a week. But she made very little progress. While she was throwing the shuttle over the cloth-weaving loom her mind was otherwise occupied. The proprietor of the factory was finally obliged to dispense with her services, because she insisted on spouting Shakespeare and causing the other hands to neglect their work. There have been many accounts of Neilson's childhood, but this is the true one. I knew her personally, and can vouch for the circumstances I have stated."

Consolation-Money for Playwrights.

"It's a very good thing for playwrights," said a gentleman in the profession, who seems to be posted, to a MIRROR reporter, "that they have become sensible enough to realize the fact that the plans laid by stars and managers are of such a nature that they more often 'gang' than according to the rules laid down for them. An author who considers his work at all worthy of production does not surrender it before he has been paid a certain amount of forfeit-money, as a guarantee that his work will be produced by a certain time. Again, in other cases, where stars or managers order certain work to be done, the authors do not begin it before collateral to a certain amount is placed before them. Those precautions have acted particularly well this year in the case of George H. Jessop. Three plays of Mr. Jessop should have been produced this year. Nat Goodwin accepted the comedy from him entitled *A Gold Mine*, in which John T. Raymond made an appearance. As forfeit-money Mr. Goodwin paid a

sum which was to be received as royalties for the first fifteen weeks or so. He did not produce the piece, but when he does at the Fifth Avenue Theatre next season the royalties will have to be paid from the very first week, the other money being forfeited. In conjunction with Brander Matthews, Mr. Jessop wrote *Next Door Neighbors*, a three-act comedy, which depicts a modern Romeo and Juliet case in a flat, with the Capulets living on one side of the hall and the Montagues on the other. This was accepted by Daniel Frohman at the Lyceum Theatre, and was to have been produced this season. As you know, it was not, on account of the run of *The Wife*; and so Messrs. Matthews and Jessop both pocketed forfeit-money. The last case I know little about, but the two first go to show how the system protects the writer.

"Ideas of a piece were given by Mrs. Langtry to Mr. Jessop and Horace P. Townsend for the construction of an historical drama. Of course forfeit-money was paid. Since Charles Coghlan joined Mrs. Langtry's company I hear that lady's ardor in regard to the play has cooled somewhat. Jocelyn, in which she was to appear, has been taken by Rose Coghlan, but Mr. Coghlan has other plays. So in case Mrs. Langtry does change her mind regarding the play which the dramatists have been at work upon since the opening of the season there will be no ill-feeling for they have been in a measure compensated."

The Latest Charge of Plagiarism.

A few years ago a play called *Bigamy*, by Fannie Aymar Mathews was produced at the Standard Theatre. Miss Mathews afterward wrote several pieces, but a good deal of her time has latterly been occupied in preparing bright society comediettes for publication in the magazines and in completing a novel that is now in press. Among the plays to whose authorship the lady devoted herself was one entitled *Washington Life*. The history of this piece may be related in Miss Mathews' own words: "*Washington Life* was completed and copyrighted in January, 1883. During the following Winter the MS. was submitted to the Madison Square Theatre, when it was read by H. C. De Mille and said by him to have also been read by David Belasco. The piece was rewritten to suit Marshall and Dr. Mallory. The price was named at \$3,000 and Frank C. Bangs mentioned for the part of Senator Churchill. Then it was read by myself to Mr. De Mille, who declined it."

"In November, 1886, I submitted the play at the Lyceum. It was returned in the January following. The play was asked for by the Lyceum management in April, 1887, and was left there last Summer."

"When *The Wife* was produced I was informed by my friends that that play would never have been written had the author or authors not read *Washington Life*. But I had such implicit confidence in the integrity of Mr. Frohman that I—feeling ill and over-worked, and also being out-of-town—I did not go to see *The Wife* but wrote to Mr. Frohman concerning the rumors which had reached me. His reply said: 'The *Wife* in no way interferes with or suggests your excellent play. Will consider the play as soon as possible.'

"I felt reassured and remained quiet. In March last I wrote inquiring after the prospects of my piece. In return I received a letter asking if I would consent to a matinee performance 'if the way could be seen to same.' My response was, 'Yes.' On the 9th of March I received another letter asking me to lend the original MS. of the play, as the type written copy had been mislaid. I sent it forthwith."

"My friends continued to insist that *The Wife* strongly resembled my play, and at their urging I determined to go and see it. I did so on March 24. My conclusions were various and many; I did not express them then. My fault had been in relying on the assurances of the management, and in not going to investigate on my own account when *The Wife* first appeared."

"Subsequently, another letter was sent me by Mr. Frohman which stated that nothing could be done with *Washington Life*, and advising my seeking some other field for placing it. I have this to say: The management who put on my *Washington Life* as the successor to *The Wife* would invite the charge of plagiarism against the author of the former. As the case stands I wish redress if there is any to be had, and literary justice if there should be nothing legally actionable. I believe firmly that had not Mr. De Mille read *Washington Life* *The Wife* as it stands would never have been written. I also believe that the appropriation has been made cleverly and skillfully."

Miss Mathews instructed the management of the Lyceum to send the copy of her play to THE MIRROR office a short time ago. An examination of it revealed many points of similarity with *The Wife*. A scene in the latter part of the fourth act between Senator Churchill and Gordon Stuart is almost identical in spirit and treatment with the scene between Senator Rutherford and Robert Grey in Act Three of *The Wife*, in both of which the lover tells the husband of his passion for the latter's wife. The MS. is now in the hands of a prominent lawyer down town, and it is more than likely suit for damages will shortly be instituted by Miss Mathews.

The Stage Fever Again.

There seems to be an irresistible fascination about the stage for the tender portion of humanity, and many a young girl has sacrificed friends, home and kindred for the privilege of displaying her talent and genius to a yearning public. The following corroborative incident, furnished by THE MIRROR's Kansas City correspondent, carries with it a salutary warning to heiresses ambitious for theatrical fame:

"Miss Ray Douglas, who is now playing Lucille in Robert Mantell's *Monbars*, six months ago was one of the most popular of Southern belles, and has figured in one of the most-talked-about social sensations in the South. Her right name is Mrs. Maurice Thompson Montgomery, and she was a granddaughter of the late Hon. Jacob Thompson, of Memphis, Tenn., a millionaire, and, at the close of the war, Secretary of the Confederate States Treasury. Colonel Thompson died in 1885, and left a fortune of \$1,500,000 to his wife in trust for his two granddaughters, Kate and Mamie. Last Summer, Miss Mamie

and Stonewall Montgomery, Secretary of the Memphis Press Company, eloped to Baltimore, and were married. Two months later Mrs. Montgomery went to the theatre one afternoon and failed to return home. Her husband and friends were much alarmed, and every detective in the country was on her track. For several weeks her absence remained a mystery, but this was cleared away when Mr. Montgomery went to New York. While there he attended a performance of Colonel McCaull's *Black Hussar*, and was overwhelmed to see his pretty wife in black tights, singing a boy's part. After the first act a stormy scene ensued between husband and wife in her dressing-room. He insisted that she return home. She refused, but Colonel McCaull induced the young wife to return to her home in Memphis. But the quiet life did not suit Mrs. Montgomery, and two weeks ago she abandoned her husband's roof and joined Mr. Mantell's company under the name of Ray Douglas. Miss Douglas is handsome, stylish, and possesses histrionic talent. She is but nineteen years of age, and has hosts of friends throughout the South.

Since her second desertion of her home and husband Mrs. Montgomery has been disinherited by her grand-mother. In an interview with the lady she said: "I dearly love the stage, and am glad that I became an actress, but life upon the stage is not what one supposes. A great many think that when a girl goes on the stage it is only because she is romantic or merely stage-struck, or something like that, but I have found that it means hard work, and that one must suffer and endure a great deal; but my liking for the stage has not been shaken, and I mean to try and do something upon it. Mr. Mantell has a fine company, and I am glad I am with it." Miss Douglas has the bearing and manners of an intelligent young woman, and seems to have no regret whatever over the step she has taken.

Mr. Harrigan will Branch Out.

Edward Harrigan was just getting ready to start for Brooklyn the other evening, when a representative of THE MIRROR called on him at his residence in Perry street.

"Well, things are a little bit more settled now," he said. "The people who leave me are John W. Wild, Dan Collier and Amy Lee, besides one or two others of minor note, while those who are added to my company are Alma Aiken, Ida Ward, George Middleton and Arthur Cook. As for my new plays, you know that I open in a local drama. The report that I have christened it *The Metropolis*, though, is not founded on fact, for I never name my plays until almost the last minute. I follow that with an Irish drama, as has already been stated, and that is as far as my plans go."

"There is one thing that I would like to impress upon the public mind," continued Mr. Harrigan, "and that is that I am not going to make any new departure, and those reporters who have said so have been misled. My new play will deal with city life. It will be in my original vein of work, only it will be in a dramatic form. Like my other pieces, it will depict local characters, but it will also bring me into new quarters. That won't prevent it being the same style of drama, though. It will have a dramatic plot, and that calls for the dramatic element in the composition of my company. Is there any need to tell you that the fact of my having built character-pictures against farces has destroyed the value of all my work? Has not Howell pointed that out? Were not the Mulligan series destroyed by it? If that same class of work had been preserved as dramas?"

"It is this fact that I am beginning to realize. The song-and-dance element need not be totally done away with because I wish to put on record work with some claim to serious attention. But am I compelled to write merely with a view to introducing a song or a dance? Because I wish to depict local life am I forced to go to the slums for it? Is there no local life but that of the poor and more unfortunate classes? Is my work any the less local because my new play introduces a new type of progressive young man, one who goes to the front rapidly—not a Tommy Mulligan—but a young man who makes his mark in Tammany Hall or in the city of New York? Is my work any the less local because I portray a rich man's son, a youth who throws his money right and left—in fact, the typical spendthrift of our time?"

"As to my company, if I wish to illustrate character, am I bound to go and look up negroes all the time? Have I no choice to turn my attention elsewhere? Have I no right to say to an actor: 'Here, I can't write you any more. I've written you out.' If I should do that, my company would be reduced to a skeleton of that kind, or am I of necessity compelled to depict the characteristics of a theatrical company instead of those of the familiar characters of a metropolitan city? Again, an actor my head and shoulders above the rest, I put them on the stage, they are at once recognized. Even the newspaper man has no time to dissect life, and when he tries to do it, he is blue-penciled. Should the city editor say, 'No more work for me. His paper can't stand more of this.' Should the stage be hampered by these restrictions?"

"It is a fact, and one that will one day be realized, that no good local work will ever be done unless it comes in a dramatic form. Laughter and tears should be the component parts. The sunshine is not appreciated without the shade. Should a manager be pushed into a corner and compelled to work in one groove? Should the stage mandate go forth: 'Make us laugh for three hours. Work of that sort never lives.'"

Preparing a Substantial Good-Bye.

The demand for seats for the Wallace testimonial performance of *Hamlet* at the Metropolitan Opera House has been so great that the managers have been forced to advertise the fact that there were no seats left for sale except in the top-gallery. On Tuesday afternoon the auction sale of boxes for the premium on the upset price of \$50 took place at the Madison Square. John H. Draper, the humorous gentleman who has presided over so many events of this kind, was the auctioneer, while Manager Palmer occupied a seat on the stage. Quite a large number of professional and society people were in the audience. The usual diagram was prominently displayed.

"Ladies and gentlemen," began Mr. Draper, as he stepped on the stage, "I now have the honor to offer to you the boxes of the Metropolitan Opera House for the occasion of the Wallace testimonial on the 21st inst. They are all choice, and I shall sell all that there are in the house with the exception of Boxes 37, 38 and 39, and baignoir box A, which are reserved. Now what am I offered for the first choice? '\$500,' '\$500,' '\$500.' The bids were rapid. They went in jumps of \$50 up to \$500, at which price Mr. Palmer took the first choice. In doing so he stepped forward and said: 'This box is for a lady whom everybody in this house will recognize—Mrs. John Henry—who requested me to bid it in and then have it resold.'"

Applause followed this acknowledgment, and then the auctioneer began again. Second choice was again taken by Mr. Palmer for the sum of \$250. The third choice being made that it was for Agnes Kithel. Box 6 was chosen. Judge Hilton took box 5 for \$250, Joseph J. O'Donohue created considerable applause when he purchased the box for \$250. The fourth choice was for the little children of the Roman Catholic Orphan Asylum. Robert L. Cutting took box 13 for \$200. Tyson, the speculator, took box 9 for \$150, and a little man in the rear took box 14 for \$100. "I can't see you," said the auctioneer, "Abe Hummel," came the answer.

James Gordon Bennett was the next purchaser. He secured box 11 for \$100; a Mrs. Terry took box 13 for \$100; Mr. Weber secured box 16 for \$100; John L. Ritter paid \$75 for box 18; Mr. Delmonico paid \$50 for box 20; Mr. Rand paid \$45 for box 15; Thomas F. Bardone, the well-known old-time treasurer of the house, paid \$50 for box 17; Mrs. Williams H. Meeker paid \$50 for box 10; Mr. Goddard paid

\$50 for box 1; H. Wilson secured box 4 for \$50; Mr. Postley got box 2 for \$50; F. A. Lovelace, for many years associated with Wallack's Theatre, paid \$50 for box 21; Mr. W. M. W. secured box 22 at the same price; Miss C. Borg paid \$75 for box 23; Robert Danlap gave \$55 for box 25; William M. Fleece gave \$55 for box 27; J. J. McBride, the speculator, gave \$55 for box 29; Joseph J. O'Donohue, "our next President," as the auctioneer put it, again purchased a box, this time \$5 for \$5; Richard Mansfield paid the same price for box 27; A. R. Coit gave \$50 for box 1, and Mr. Tyson paid \$50 each for the remaining seven boxes.

Next the baignoir boxes were put up. First choice of these was secured by Leonard Jerome for \$40. He took box C. At this point Mr. Palmer announced that John Jacob Astor had purchased box 7 for \$100. Mr. Marquand secured box 6 for \$50; John Hunter got box D for \$50, cash paid \$5; for box 73; Mr. Crocker gave \$5 for box G; Mr. Benjamin the same price for box F; Mr. Tyson took four boxes at \$50 each; a Mr. Feinstock took box 47 for the same price, and for \$50 box 48 was sold to Mr. Feinstock; box 49 to E. F. Steiner; box 49 to William B. Douglas; box 50 to Mr. Meyer; box 51 to Mrs. F. C. Harriott, and one box to J. Donald. At \$15 each Mr. Tyson took twelve boxes. Mr. Miller took box 52, and Mr. Terry box B. At \$10 each the remaining boxes were sold to speculators McBride and Tyson. The total result of the sale added to the fixed price of \$50 each, which amount to about \$5,000. The average amount realized per box over the fixed price was \$115. It is believed by Mr. Palmer that the testimonial will clear \$50,000.

Helen Barry's Plans.

On last Saturday Helen Barry, the English actress, who is to tour the country next season under the management of J. M. Hill, arrived on the *City of Berlin*. When she arrived she was suffering severely from a cold contracted on the voyage. On Monday when a MIRROR representative was ushered into her suite of apartments in the hotel, she could scarcely speak above a whisper. In conversation the actress stated that she had come to America because Mr. Hill, on account of the burning of the Union Square Theatre, would have no opportunity to pay his proposed visit to England, and a long consultation was absolutely necessary before she began her career of twenty-eight weeks, five of which were to be in the city of New York at the Union Square Theatre. Several new plays had been brought over for the manager's consideration, including *Held Ausander*, a four-act comedy-drama by Malcolm Watson, which was produced at a meeting some people for my company," said Miss Barry, "and I shall also send for a few members of my English organization. Then I shall go down to Newport, where I have some friends, but I won't stay there. Social gaieties are not for me just now. I must recuperate and rest. I shall go to some quiet country-place and there rest undisturbed until it is time to begin rehearsals about the middle of August."

It is Denied.

Vague rumors, said to be grounded on remarks made by the actress herself, have been current the past week to the effect that Sadie Martinot is dissatisfied with the relative importance of her role in *Nadja* as well as the relative size of her salary, and that she had determined in consequence to say at the last moment that she will not appear at the Casino after all. On Tuesday, according to appointment, Miss Martinot saw the representative of this journal at her rooms. She was sitting in an arm-chair looking pale and weak, and evidently suffering greatly. She explained that she had been taken ill suddenly on Monday morning, and that her condition had not greatly improved since then, though she had had the best of medical attendance.

"These stories are ridiculous," she said, when told of the rumors. "They are not true in any respect. I came over here to play, and I fully intend to. The only thing that could prevent my appearing would be the illness, which I feel is quite serious. My doctor comes three times a day. It is not bad that has occurred just at this time, when I am looking forward to rehearsals. I attribute my illness to the irregularity of my meals and my fatigue. I have not been working like this for many years."

"Not finally, regarding the rumors, I can't help thinking that I have an enemy who is unceasing in his or her attacks, for ever since I accepted the engagement to play at the Casino I have been the recipient of disagreeable, insulting, even threatening letters from some anonymous writer. What the reason of it all I do not know. They are even going to the newspapers with libelous stories about me, for I have been shown matter which the editors of the city papers have refused to take."

Edward Aronson, when seen at the Casino, stated emphatically that there was no truth whatever in the rumors.

"Miss Martinot was never in her life so delighted with a part as she is with *Nadja*," he said, "so that I am unable to understand why such a rumor was started. She has taken rooms at the Hotel Vendome for the Summer, so as to be near the theatre, and in many other ways she has shown her determination to assist in the success of the opera. The stories are entirely without foundation."

Mattie Earle.

Our first page-to-day is adorned with the expressive face of Mattie Earle, at present playing leading business with Robert Downing. Miss Earle began her career as an amateur, and has by hard work and studious attention to business, worked her way up to her present enviable position. She has appeared successfully in many of the most prominent plays, and has stars of reputation. Miss Earle's natural abilities, graceful physique, and artistic excellences, combined with an industrious experience, has inflamed her ambition to become a luminary. She is, therefore, looking for a play and to her talents with which to "seek the bubble reputation" upon the road next season.

A New Melodrama at the Standard.

"I have just completed arrangements with J. C. Duff," said Harry Kennedy to a MIRROR reporter, "by which Charles Gavler's drama, *Lights and Shadows*, will be produced at the Standard for four weeks, beginning May 21. I am now busy getting together as strong a company as possible. Several of the artists who appeared in Philadelphia will be seen in the play, while the scenery will be the same as that which attracted so much notice in the Quarter city."

"A number of new effects are to be introduced, which will be seen to good advantage on a large stage like that of the Standard. The great scene of the play is the underground den near the East River, and the water effect in this is magnificently managed. Altogether there are eight big mechanical effects, and our last act is one of the strongest that has ever been put on any stage."

Manager Murtha's Season.

"The past has been the best season that I have ever had," said Frank B. Murtha, the manager of the Windsor Theatre to a MIRROR reporter. "At no time since I have been manager of the house have receipts been more satisfactory. The most peculiar feature about the season has been the fact that my business has been best when the little children of the Roman Catholic Orphan Asylum were on the stage. I shall rent the house after the 1st of June, and have already booked two or three attractions for the Summer. How long the house will remain open depends of course on the weather. The time for next season, which will open about the middle of August, is already more than two thirds filled."

Professional Doings.

It is possible that T. H. Winnett will manage Julia Marlowe next season.

Harry C. Clarke has been engaged for the Summer at the Soldiers' Home, Dayton.

Mr. and Mrs. George S. Knight closed their season at St. Paul, Minn., last Saturday.

The Marshall Opera House, Marshall, Mo., is open for Fair dates, commencing July 1.

Dockstead's Minstrel Hall is for rent during the Summer to first-class attractions only.

Daisy Deane has retired from Boucicault's company, and is at liberty for next season.

Horace Dumas, author of *Little Nugget*, will devote the Summer to work on a new piece.

George H. Muncy has been engaged as advance agent for Robert Downing by J. H. Mack.

Charles T. Ellis is having a new play written for him by H. H. Winslow, to be ready for next season.

Charles Zimmerman, formerly treasurer of the Casino Theatre, Cincinnati, was married in that city on the 4th inst.

Lost in New York is said to be Leonard Grover's *Cad the Tombor*, originally written for Carrie Swain, and revised.

Laurea Russell of the Casino company, has been playing the role of Ceria all the past week, and winning deserved applause.

A new theatre is to be built in the heart of Springfield, Mo., by Captain W. S. Johnson. The plans are already completed.

M. J. Jordan, recently connected with the management of the Rio Grande, has returned to the city, and is now at liberty.

Frank Deane closes with Kate Claxton's *The World Against Her* company on Saturday night. He invites offers for next season.

The Hasover (Pa.) Opera House is booking companies for next season, and a first-class attraction is wanted for the opening.

John T. Craven was presented last week with a gold watch and chain by Messrs. Donnelly, Girard and Russell, of the Natural Gas company.

Alfred Thompson and William Yardley are engaged on a new three-act farce-comedy entitled *Great Scott!* which is to be produced next season.

Jennie Kimball's Musical Comedy company in *Mam'selle* closes a season of thirty-three weeks at the Philadelphia Lyceum on the 19th inst.

Forepaugh's Casino, Philadelphia, will open shortly for a Summer season of light opera, and then shortly are summoned to report on Monday, May 21.

The Cincinnati theatres are gradually closing for the season, two of them—Henck's and the Grand Opera House—having barred their doors this week.

T. H. Winnett's *Passion's Slave* played to a large week's business at the Windsor last week. Mr. Murtha has offered Mr. Winnett time for next season.

Another Dr. Jekyll and Mr. Hyde is in the field, in the person of Doré Davidson, who is playing *Bandman's* version through the Connecticut towns.

Mark Price has returned to the city, and is at liberty for next season. Arthur Mercer, Irene Verona, Ethel Barrington and Florence Noble are also in town and disengaged.

Gra. Henderson, the light comedian, and Minnie Radcliffe, have been engaged by Mrs. John Drew for her revival of *The School for Scandal* at the Arch Street Theatre, Philadelphia.

The forced sale of the Coney Island of the West, near Cincinnati, recently, has not been confirmed by the court, and from the present outlook the resort will probably reopen this season.

Sheridan S. Block, who has been playing *Colonel Prescott* in *Held by the Enemy* all the season, has returned to the city, highly elated over the praise given his personation by the press.

Scott and Mills' Chip of the Old Block company, having made so distinctive a success at the Third Avenue Theatre, has been booked for Minner's Newark Theatre for the week of June 4.

T. H. Winnett contradicts the statement that he has re-engaged all the members of the *Passion's Slave* company for next season. As a matter of fact no arrangements have been made.

By mutual consent, the ten years' contract between Fanny Gillette and Augustus Pilon has been canceled on account of the paucity of satisfactory parts for the lady in Robert Mantell's repertoire.

A new play, by Harry A. De Souchet, entitled *Dollars and Hearts*, will be produced at Tony Pastor's on June 18. Among the company will be Walter Perkins, Minnie Dupree, Edward Warren and W. S. Hawkins.

The statement that Gustave Frohman has concluded negotiations for the building of a new theatre on Broadway, between Thirty-fourth and Forty-second streets, is denied by that gentleman's representative, Branch O'Brien.

W. M. Morton, manager of Minner's Newark Theatre, will have a benefit on June 9. Since complimentary correspondence has been going on between the prospective beneficiary and some of New Jersey's most distinguished citizens as to this event.

Hattie Arnold Lewis, an actress whose principal line of business was eccentric old women, died this city on Friday last. She was married to Dr. Lewis, also in the profession. Her latest engagement was in the part of Aunt Ophelia in *Jay Rial's* *Uncle Tom's Cabin* company.

The new Park Avenue Opera House, Mechanicsville, N. Y., will be formally opened on the 17th inst. Mortimer Murdoch's *Hoop of Gold* will be presented, with Henry Bateman as Ruth Barnabas, supported by James L. Edwards, Drew A. Morton, Annie Clybourne and the author.

Marie Lawrence Osgood has been asked to create the leading role in *A Fatal Step*, which will be produced at the Academy of Music, Chicago, during the week of June 10. The offer was made by Helen Mowat, the author, who believes her peculiarly adapted to meet the requirements of the part.

Robson and Crase close their four weeks' engagement in Boston, at the Hollis Street theatre, on Saturday night. It is said that allowing a fair average for the present week, the chances are that they will have played to fully \$37,000 during their engagement. The season will be closed in Chicago.

Mr. McElfatrick, the well-known theatrical architect, left for Buffalo this week with plans for the reconstruction of H. R. Jacobs' Grand Opera House. The theatre will be literally gutted and made one of the handsomest houses in the country. Manager Jacobs proposes to spend \$50,000 in the reconstruction.

John A. Stevens' comedy-drama, *A Narrow Escape*, begins a four weeks' tour next week at the Academy of Music, Jersey City. Among the company are the following artists: John A. Stevens, R. E. Graham, Hudson Linton, Henry Hurd, Paul H. Hurd, Marion Russell, Emily Lytton, Margaret Tanner and George Dickson.

Manager Harris' Summer season of opera at the Academy of Music, Baltimore, was inaugurated by the *Carleton Opera Company* on Monday evening last in presence of a distinguished assemblage of guests, including Mayor Latrobe and other dignitaries honoring the occasion with their presence. The house was crowded to the doors.

Thomas E. Garrick, of St. Louis, who was a member of Frederick Ward's company the year, was working his way from utility to heavy business, is at the James Hotel. Mr. Garrick, desiring to secure a position that will be more to his advantage, artistically considered, has resigned from Mr. Ward's support in February last. He is now in quest of an engagement.

McLain and Lehman have secured a twenty year lease of the New Burbank Opera House, now being erected at Los Angeles, Cal. It will be ready for opening by the 1st of October. Edwin Booth and Lawrence Barrett, while in that city, inspected the plans, and said if the theatre was built in accordance with them, it would be the handsomest theatre in the country.

Frank Charvat emphatically contradicts the statement of our Ansonby (Mass.) correspondent that there is a breach between his star, Uta Hagen, and himself, and that Frank Hewitt will probably succeed him as manager next season. Mr. Charvat says that Hewitt is a youth who acts as property-man with the company, and there is no breach and no change is contemplated.

The Grand Opera House at Atlantic City, N. J., has just been completed, at a cost of \$50,000, and will be opened early in June, with A. S. Penney as resident manager. The building is centrally located on Chesapeake avenue, a diagonal street, and is unsurpassed in point of elegance and comfort. The floors are carpeted with Axminster Brussels, and the house is lighted with both gas and electricity. Mr. Penney's season will be given from some first-class attraction with which to open the house.

On Monday last an arrangement was closed with Manager A. M. Palmer by which William Gillette will present several of his plays at the Madison Square Theatre for a term of three months, opening early in August, with an original light-comedy entitled *A Legal Wrack*. Following this in September it is intended to put on *Held by the Enemy*, with a special cast, the Madison Square being the theatre where this play originally made its successful run. Four weeks will be given to *Held by the Enemy*, and in October Mr. Gillette's entirely new military-comedy, *A Confederate Casualty*, will receive its first production, and will be given throughout the balance of his season at this theatre.

F. F. Burlingame, stage manager of the Opera House at Wausau, Wis., writes: "I think if the Rev. Dr. Dix would read *Tus Mison* for six months, he would never again make such unjust and uncalled for remarks regarding the stage. Not only is *Tus Mison* the legitimate organ of the dramatic profession, but it is a bright, clean and sawy journal that reflects true light on the stage and deals justly with all. During the present season I have put the question, 'What do you consider the dramatic organ of the profession?' to every manager who has played here, and with but two exceptions they have replied, 'Tus Mison.' The exceptions were Messrs. Alexander and Rogers who could not get a favorable notice in *Tus Mison*, which to them is a man-of-war."

Great preparations are going on for a benefit to Mrs. Phillips, the widow of Al. Phillips, to take place next Thursday afternoon at the Fourteenth Street Theatre, which house has been donated for the occasion by Manager J. W. Rosenquest. The benefit will be under the auspices of several prominent managers of the city, while Messrs. Frank Bowers, N. E. Stevens, Ed. Stevens, John H. Russell and John F. Harley will act as a committee of arrangements. Nat Goodwin will be chief usher while Paul Arthur, Charles Dickson and Robert Hillard will act as aids. Among those who will appear are Nell Burgess and company in an act of *Vim*; the Natural Gas company, *Loie Fuller*; Kettle Chestnut, Kate Uart, John A. Mackay, Robert E. Graham, Frank Cushman, Jeanette Anderson, Ed. Stevens, Alice Harrison, Edwin French and Messrs. and Rice.

PROVINCIAL.

[CONTINUED FROM FIFTH PAGE.]

(Jennie Bonstelle) April 30. Good co. to good house. Next week bare of engagements.

WARREN.
New Warren Opera House (L. W. Webb, manager): Patience, 4, was a great success. Annie Croshaw in title role made a decided hit. No better Patience or similar aubrette part ever seen here.

ASHTABULA.
Smith's Opera House (L. W. Smith and Son, managers): Murray and Murphy close their season at Trenton, Pa., 10. The manager informs your correspondent that they will play Our Irish Visitors another season.—Professor Anderson is the only attraction at present booked for this season.

CARLTON.
Opera House (Helfrich and Fredericks, proprietors): Sparks Brothers' specialty co., 3. Wonderful performance to good house.

Item: Sparks Brothers' co., 3. Divided down from twenty-five members to nine worn-out stagers.

HAMILTON.
Music Hall (Hatsfeldt and Morner, managers): Florence Bledley April 29 to good house. Jennie Calfieri, Nellie Price 13.

Globe Opera House (Hessley, Overmyer and Decker, managers): Robert McWade 4 to good house.

Stevens' Fashion Theatre (Mitt. H. Stevens, proprietor): Good business all week.

Item: Charles Verrier was to play at Music Hall April 29, but was taken sick at Richmond, and the manager secured Florence Bledley on six hours' notice.

FOSTER.
Andre Opera House (W. P. Howell, manager): Francis Labadie presented the Child April 30 to poor house, but pleased those who were there. Mrs. Neville and her son Augustus in Boy Tramp 1 to fair house and the best pleased audience of the season. No other attractions are booked this season, and the house will close for repairs the latter part of this month.

WASHINGTON C. H.
Opera House (H. S. Smith, manager): Edwards' Dramatic co., three nights to light audiences (date not given). Fair performance; support poor.

DEFIANCE.
Myers Opera House (Myers and Viers, managers): Boy Tramp April 30 to fair house; co. good; altogether the best played piece here this season.

Item: P. G. Conrad and wife arrived home for the season May 6.—Mr. Conrad is manager of the Rialto Opera co., which closed a successful season at Carbondale, Pa., April 28.

MASSILLON.
Bocher's Opera House (Hart and Porter, managers): Trille played here to poor house. Bocher for Gas co., billed for 4, made no appearance. Two Johns 17.

NORWALK.
Gardner's Music Hall (S. S. Levey, manager): W. C. Fletcher and wife 1-2, assisted by local talent, in "The Girl of the Year," a new musical comedy, and the Veterans' Union, with vocalists. Miss Kelsa Stafford, a noted young soloist of this city, together with George Hays, did themselves honor.

Item: Orlan Hays, a noted soloist, and a Norwalk boy in home on visit. He is one of the noted tenors of both countries, and has favored his admirers by appearing in several concerts.—Mrs. Louise Plunkett is spending the summer in this city, and will probably be a member of the Summer co. Mr. and Mrs. Len Wheaton, of this city, have gone to Fort Huron, Mich., where they joined the Summer co. at that place.

PORTLAND.
New Park Theatre (J. P. Howe, lessee and manager): Frederick Ward April 29 in Virginia to a fashionable and packed house. He was vociferously received, and played the steady Roman with power and discrimination. Good business. Mr. Ward's next appearance, given as: It is a romantic play in five acts and is quite effective. Mr. Ward's achievement distinction. Galba the Gladiator and Richard III. followed to S. R. O. Mr. Ward is without doubt improving, and even now it is a question which he will have more exceptions in his school. His support was uniformly good.—Notably Augustus Blair and Clarence Handyside. Mr. Ward and co. left Saturday afternoon for San Francisco where they play three weeks, and then return to the California Theatre, commencing Monday April 30.

Item: On Sat. Mr. Howard, Mr. Ward's manager, intends to quit the business and go to ranching in California. Mr. P. J. Howe, manager of the New Park, has returned from his trip East of the mountains, where he left his juvenile Opera co. at Portland.—Smiley Walker, in advance of Annie Pixley, has been in town for the first time, and is arranging for her opening night April 30. Miss Pixley is widely and favorably known in Portland, and will no doubt make her home with her sister, a leading society lady, who here.—We will, however, doubt have an elegant new theatre before the season closes. With two new bills, J. P. Howe and I. W. Baird, of musical fame, in the field, both competing for public favor, we may expect to be materially benefited in the summer season.

PENNSYLVANIA.
KITTANNING.
Opera House (Brown and Reynolds, managers): Two Johns co. is heavily billed for 10. German Detective 2.

Item: Wallace and co. circus billed for 10.—Letter in postoffice here for the circus is for Charles Scott, and one for Humphrey and Crowley.

ERIE.
Park Opera House (Warner and Reis, managers): Hermann April 30 to well-filled house. Murray and Murphy, 1, to good house. The two M. M. criers in postoffice here for the circus is for Charles Scott, and one for Humphrey and Crowley.

ALTOONA.
Mountain City Theatre (W. L. Pich, manager): Charles E. Verrier in "The Child" 3, to small house. The co. was a good one, and Mr. Verrier proved himself an excellent Irish comedian.

Item: Harry A. Turner, formerly with James H. Walker, presented in Altoona City Theatre. The co. has gone on a visit to his home in New York City. Mr. Turner is a good showman.

TITUSVILLE.
Opera House (C. F. Laha, proprietor): W. T. Bryant and co. 1, to good house. The two M. M. criers in postoffice here for the circus is for Charles Scott, and one for Humphrey and Crowley.

BRADFORD.
Wagner Opera House (Wagner and Reis, managers): Prof. Hermann entertained a crowded house May 1. Hook Adams co. is billed to play the week of 10 popular pieces.

OIL CITY.
Opera House (Hempstead and Houswell, managers): Murray and Murphy 1, to poor house. This musical co. had more assurance than any show on the road to return here again.

Public Common: Frank A. Robbins' Circus and Manager, April 30 to good business. Excellent co.

Item: Your correspondent is under obligation to Mr. Robbins for courtesies. Mr. Irving of Gardner's Karl co. might take a few lessons in culture and deportment to advantage.—Manager Peters informs me that he will not back any show in future that Irving is connected with.

SHAMOKIN.
G. A. R. Opera House (John F. Oler, manager): Two of the most artistic and thoroughly enjoyable performances of the season were those of Brutus and As for like it, given by Mr. Macintosh, supported by R. D. McLean and an efficient co., 2-3. The audience, though not what they should have been in size, were very enthusiastic, and Miss Prescott and Mr. McLean were frequently called before the curtain. One of the finest 11.

Item: Manager Oler has decided to keep his house open throughout the summer.—This season can always be had at E. A. Koch's adjoining the post-office.

TAMAQUA.
Allen's Opera House (L. H. Allen, manager): Clark's Comedy co., April 30, to fair business; superior co., strong plays, fine entertainment; deserve success. This engagement closes the season. Next is filling rapidly.

EASTON.
Opera House (John Brunner, manager): Emma Abbott is Faust to a large house; 3, satisfactory performance save for the absence of proper scenery and accompaniment. Pat McLean co., 5, to fair business.

SCRANTON.
Academy of Music (C. H. Lindsay, manager): Phoe

McAllister in Taken From Life, 1, to light business. This attraction closes the regular season, though there will yet be several local attractions.

BUTLER.
Opera House (John S. Campbell, manager): The lovers of music only turned out to hear the Butler Chord Union give their week of vocal solos.

The only feature worthy of mention was Mrs. C. Christy's lullaby from Ermeline. Edith Sinclair Comedy co. did fair business, producing A Box of Cash. Second appearance this season. Had it not been for a festival at the Rialto they would have done a much better business.

SHENANDOAH.
Theatre (P. J. Ferguson, manager): Marie Prescott and R. D. McLean presented Ingomar, 4, to good house. It is a very excellent musical to a fair business, but deserved crowded houses. They were called before the curtain at each performance.

NORRISTOWN.
Music Hall (Wallace Beyer, manager): Emma Abbott played to a large and refined audience April 30. The co. did not do justice to the opera of Martha, playing it too hurriedly. Two Johns, 5, played to fair business and gave a satisfactory performance. Pat McLean and Irish Comedy co., 3.

WILLIAMSPORT.
Academy of Music (William G. Elliot, manager): Marie Prescott, April 30-May 1, in Ingomar and Romeo and Juliet to small houses. The audiences were slanted, and the production of the opera was not satisfactory. Charles E. Verrier, 4, in Shamus O'Brien to a fair-sized and enthusiastic audience. The songs and dances were greatly applauded. Co. good throughout.

McKEESPORT.
White's Opera House (A. W. Van Ande, manager): J. G. Little's World, 5, to good business. The Opera House closes its regular season with this performance. Items: Ed. McHugh and S. L. Chapman of the Score Willard co., which closed at Mansfield, are back after a satisfactory engagement, and will spend the summer here.

ALLENTOWN.
Music Hall (H. L. Newhart, manager): Lillian Kennedy and Shamus O'Brien, 4, to good house. Miss Kennedy is a bright light actress, and created a pleasing impression. Her wardrobe is magnificent. Supporting co. good.

Item: Your correspondent is under obligations to Manager Hooper for courtesies during the week, and for a set of excellent cabinets of the Star.

PITTSBURGH.
Music Hall (W. D. Evans, manager): Charles E. Verrier in Shamus O'Brien, 5, to small but enthusiastic audience. Mr. Verrier is supported by Katherine Walsh. Lillian Kennedy, 7-12.

RHODE ISLAND.
PROVIDENCE.
Providence Opera House (Robert Morrow, manager): Ermeline drew large houses all last week. This week Joseph Murphy will be seen in Kerry Gow. The Donagh and Shamus O'Brien, 4, to good house. A short engagement of three nights 14, in repertoire. Balance of the week Nat Goodwin.

Westminster Music: Faticella drew large audiences the past week and was really sung and mounted. This week Victor the Blue Stocking will be seen in a short engagement of three nights 14, in repertoire. Balance of the week Nat Goodwin.

Gaity Museum: For the present week Iolanthe will be the attraction with Blanche De Vere as Phyllis and Milton Abbot as Lord Chancellor. The co. that is producing these pretty little operas is among the best that has been seen here this season.

CHATTANOOGA.
New Opera House (Paul R. Albert, manager): Gilmore's Band attracted an immense crowd and gave a very fine performance. This closes the Opera House season.

Item: At a meeting of the stockholders of the New Opera House, Manager Paul R. Albert was unanimously re-elected secretary and manager, which no doubt will be welcome news to the patrons. The Casino will open its doors 7 with a fine specialty co. The Opera House orchestra will hereafter be found here. The Casino will be under the management of W. A. Edwards.

KNOXVILLE.
Staub's Theatre (Fritz Staub, proprietor): Gran's Opera co., 3-5 to very large crowds. This is the best popular-price co. that has visited our city. They remained 7-9 and two weeks.

MEMPHIS.
Gilmore's famous band will open at Jackson Mound Park on Friday, 4, and give five performances. The sale of reserved seats has been quite lively—all the available space takes up, making a seating capacity of 4,000.

Robinson's Dime Museum is closed for this week. The manager is making arrangements to commence business on his large boat—a floating museum. The boat is completed and will be ready for business. Gentry's Theatre is playing to fair houses for the season.

TEXAS.
GREENVILLE.
Cameron's Opera House (Frank Northrup, manager): Kate Patman April 29 in "The Girl of the Year" to an appreciative and crowded house. Miss Patman is one of Greenville's favorite sopranos, and she is the same earnest, vivacious, versatile actress. She comes this time with a strong support. Billy Emerson, the ex-burlesque comedian, caught on in great shape in his specialties. The performance was entirely satisfactory throughout, and deserved the good house. The theatrical season is about at an end here. The Opera House will undergo many improvements during the summer, and is to be elevated and seating capacity to be greatly increased; the stage and dressing-rooms to be remodeled, refurnished and recarpeted. Many companies are now being booked for next season.

SAN ANTONIO.
Grand Opera House (Ernest Riche, manager): The past week has been barren of events. A very common variety show, called Lester and Allen's Early Birds, were booked here Saturday and Sunday. Did not play Saturday on account of the weather, but gave a performance Sunday which was worthy only of the lowest class of variety theatres.

Item: Our season here is virtually closed, though Mr. Riche does not turn over the house to his successor till July 1.

WACO.
Garland Opera House (J. P. Garland, manager): Lester and Allen's Early Birds April 30, to a large audience. Fair variety performance.

DALLAS.
Greenwall's Opera House (Greenwall and Son, managers): Mrs. Langtry 27-28 in A Wife's Peril, 4, to a Looking-Glass, and Lady of Lyons to large and appreciative houses. The heavy rains during Mrs. Langtry's engagement prevented many from attending. Lester and Allen's Early Birds to light business, and deservedly so. The performance is a very poor. This ends the theatrical season in Dallas.

Item: Manager Greenwall has gone to New Orleans to take charge of the Grand Opera House.

EL PASO.
Myer's Opera House (Carpenter and Hines, managers): Mrs. Langtry April 29 to fair house at each performance. This closes house for season '97-'98.

UTAH.
SALT LAKE CITY.
Salt Lake Theatre (H. B. Clerson, manager): Hallen and Hart's First Prize Ideals, minus Hallen and Hart, drew two large audiences April 28-29. The specialty acts are very good throughout. The only tire-some ones are Lawlor and Thornton, who should be promptly extinguished. Next week, Gus Williams.

VERMONT.
RUTLAND.
Rutland Opera House (A. W. Higgins, manager): The Rutland Opera co. presented La Moccette 2-4 to immense business. Performance first-class. Professor D. M. Bristol's Equestrianism 10-12.

BURLINGTON.
Howard Opera House (W. K. Walker, manager): Rena Howard and C. H. Smith's Comedy co. April 30-week, at popular prices, to large houses. People turned away one night. Bristol's Equestrianism 14, week; Dizey 25.

VIRGINIA.
RICHMOND.
Theatre (Mrs. W. T. Powell, manager): Johnson, McNish and Slavin's Minstrels gave two performances, 6, to good houses.

Academy of Music. Flood, owner: The Silbon Opera co., 7, four nights.

Conique (W. W. Putnam, manager): No change in any particular.

NORFOLK.
Academy of Music (W. H. Sherwood, manager): McN. J. and S. Minstrels, 2-3, appeared to a crowded house 4; closing the season. The show was not

up to the usual standard, and one could readily see that the days of the troupe are numbered.

CHARLOTTESVILLE.
Levy Opera House (Sponner and Page, managers): The Cora Van Tassel co. came April 30-May 1-2 in fashion the Cricker, Rip Van Winkle and The Danites to large and appreciative audiences, under the management of Edwin Young, who expects to return shortly. Gigantic Railroad show 10.

ROANOKE.
Opera House (Tennison and Simpson, managers): Little March, April 29, three nights, to fair business. McN. J. and S. Minstrels 3 to a large audience. Carroll Johnson caught the town. Bob Slavin was not with the co.; expects to rejoin in Norfolk to-night (14). Gran Opera co., 10-12.

Item: Carroll Johnson was hunting the town over yesterday for a Mikros, but soon found he was a little too far South to secure this week's before-to-day (Friday). He sends his regards and says he doesn't think you will give that five hundred dollar prize. The Beechcroft Society of this city will give two grand concerts the first week in June. They import soloists from Richmond, Baltimore and Philadelphia.

WEST VIRGINIA.
WHEELING.
Opera House (F. Rister, manager): MacCollis Opera co., April 29, week, in repertoire at popular prices, doing good business, but the company deserved better for their splendid work. Covered Opera co., 12; MacCollis Opera co., 13; MacCollis Opera co., 14; MacCollis Opera co., 15.

Grand Opera House (O. C. Genter, manager): Metropolitan Concert co., 3-5, giving a very pleasing entertainment. Business fair. Little's World, 10-12.

WISCONSIN.
MILWAUKEE.
Grand Opera House (H. L. Wheeler, manager): James O'Neill in Monte Cristo 4 to the usual good business. Mr. O'Neill still plays the part with the same care and finish that has always marked his acting. The give good support. Mr. Shawell, however, seems inclined to give Irish dialect in the part of Cadaverus, which spoils the impersonation.

Palace Theatre (J. F. Miller, manager): Richards and Pringle's Georgia Minstrels 4 to fair business. Grand Opera House (O. C. Genter, manager): Metropolitan Concert co., 3-5, giving a very pleasing entertainment. Business fair. Little's World, 10-12.

MAINE.
Grand Opera House (H. L. Wheeler, manager): Beach and Bowers' Minstrels 1 to a good-sized and well-pleased audience. There has been several new and attractive features added to the entertainment since their last appearance here.

EAU CLAIRE.
Opera House (J. E. Cass, manager): Such of Keys 26, played to only half a house, and the play, unlike the other two, was not well received. The plot of the piece is very uninteresting, and the company poor. Season saw several of his old songs and one or two new ones, the best of which is called "What's In a Kiss?" John Thompson's comedies, comes 14.

CANADA.
OTTAWA.
Grand Opera House (John Ferguson, manager): Thatcher, Primrose and West, 3, received a hearty reception. The house was one of the largest of the season. Lotus Glen (Spencer) and Hargis, 4, under the auspices of the Sharpshooters. Big house.

HAMILTON.
Grand Opera House (Thomas Kiche, manager): W. J. Scanlon, 4, in the Irish Minstrel, and as usual drew a large and fashionable house. The plot of the piece is very uninteresting, and the company poor. Season saw several of his old songs and one or two new ones, the best of which is called "What's In a Kiss?" John Thompson's comedies, comes 14.

TORONTO.
This has been a quiet week in a theatrical sense. The Grand closed its doors April 27 for the season, while at the Toronto Opera House Zita was given to medium-sized audiences only, owing, no doubt, to the fact that the house was crowded by the circus. Joe occupies Shaw and Jacobs' Theatre next week, while the Grand will hold T. P. and W. Minstrels, 8-10.

Items: The Toronto Vocal Society has an immense house at the Pavilion, 1; Mendelssohn Quartette Club this week at the Gardens. The civic authorities, who have now got control of the Pavilion, are making very important changes in the building, and intend to book first-class light opera and musical co. for the summer.—The Saturday Night, a weekly society paper published here, is a column or so of Mikros news regularly, but honestly gives it credit.

MONTREAL.
Academy of Music (Henry Thomas, manager): Thatcher, Primrose and West's Minstrels to good business April 30-May 2. A very fair show of its kind, though too strongly favored with chestnuts.

Item: The Little Theatre (H. B. Clerson, manager): Little Nigger Comedy co. to medium business week of 30. Several of the co. did creditably, but were heavily handicapped by the piece, which is a very poor. This week One of the Brownies, 25, is booked.

PRINCE GEORGE.
Princess Opera House (W. H. Leach, lessee; C. S. Sharp, manager): Webster-Brady Dramatic co. The Lyndon and After Dark April 28-29, to good houses and gave a satisfactory performance. Haverly's Minstrels open to S. R. O. 3-5. McKee Rankin June 1; Roland Reed 7-9.

DATES AHEAD.
Managers and Agents of travelling companies will favor us by sending their advance dates every week, mailing them in time to reach us on Monday.

DRAMATIC COMPANIES.
A NIGHT OFF (Bartram-Burbridge) Co.: Lafayette, Ind., May 10, Logansport 11, Fort Wayne 12, Toledo, O., 14 week; Cleveland 21-week; Franklin, Pa., 28, O. 14 week; Erie 30, North-East 31, Titusville June 1, Bradford 1, Buffalo, N. Y., 4-week; Rochester 11-week; Paterson, N. J., 18-week.

ARABIAN NIGHTS Co.: Brooklyn May 7-week. Ada Gray Co.: Toledo, O., May 6-week; Buffalo, N. Y., May 14-week.

AGNES WALLACE-VILLA Co.: Cincinnati May 7-week. ATKINSON-COOK DRAMATIC Co.: Chelsea, May 7-week; Salem 14-week; Lynn 21-week, and close. ALBION IN LONDON Co.: Brockton 14, Taunton, Mass., 15, New Bedford 16, Newport, R. I., 17, Fall River, Mass., 18-19, and close.

AUGUSTIN DALY Co.: London, Eng., May to the close of July.

ANNIE PICKLEY: Seattle, W. T., May 10-11, Tacoma 12, Spokane Falls 14, Butte City, Mont., 15-16, Helena 17-19.

AIDA DAY Co.: Chicago, Ill., May 6-week; Louisville, Ky., 14-week; Cincinnati, O., 20-week.

A. M. BARNON Co.: Vicksburg, Miss., May 7-week. A POSSIBLE CASE Co.: N. Y. City April 9-June 2. BARRY-FAY Co.: Brooklyn, E. D., May 7-week; Buffalo 14-week.

BOY-HERO Co.: Bridgeport, Ct., May 10-12. Wilmington, Del., 14-16, Reading, Pa., 17-19, Burlington, N. J., 20-22, Trenton 24, 26, Brooklyn May 28-week; Troy, N. Y., 18-week.

BOOTH-BARNETT Co.: Louisville, Ky., May 10-12. Brooklyn, N. Y., 14-week, and close.

BURTON Co.: Philadelphia May 7-week. BOSTON CO.: Boston May 7-week. BOSTON CO.: Boston May 7-week.

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DUNCAN-CLARK Co.: Salem, N. J., May 10.
 EARLY BIRDS (Lester and Allen) Co.: Hot Springs, Ark., May 10-11, Fort Smith 12.
 HALLER AND HARTY Co.: Colorado Springs, Col., May 10-11, Kansas City 12-13; N. Y. City 28-week, and close of season.
 LILY CLAY'S COME: Philadelphia May 9-week.
 MCKINLAY'S SPECIALTY TROUPE: Kureka, Nev., May 10, Elko 11-12, Tuscarora 13-14, Uden, U. T., 15, Salt Lake City 17-18, Butte, Mont., 19-play indefinitely.
 REILLY-WOODS Co.: San Francisco April 30-two weeks.
 RUSTY-BANTLEY Co.: Chicago, Ill., May 7-two weeks.
 SHIFFER AND BLAKELY Co.: Brooklyn May 7-week.
 TONY PASTOR COME: Hoboken, N. J., May 10-17.
 THE NIGHT OWL Co.: Chicago, Ill., May 7-week.
 VIENNA LADY FRANCHES Co.: N. Y. City May 1-indefinitely.

CIRCUSES, ETC.

BARNUM'S CIRCUS: Columbus, O., 10, Springfield 12, Cincinnati 13, Dayton 15, Muncie, Ind., 16, Indianapolis 17, Louisville, Ky., 18.
 CHARLES LEE'S COME: Hancock, N. Y., May 10.
 ELI PERKINS Co.: Winchester, Ky., May 10, Lebanon 11.
 FOREPAUGH-SAMUEL CIRCUS: Hollister, Cal., May 11, Templeton 12.
 FOREPAUGH'S: Lebanon, Pa., May 10, Pottsville 11, Reading 12.
 FRANK A. ROBINSON CIRCUS: Johnstown Pa., May 10, Derry 11, Greensburg 12, Irwin 14, East Liberty 15, Mooningsville 16, Brownsville 17, Uniontown 18, Hurlbutt's Hippodrome: North Adams, Mass., May 10, Pittsfield 11-12, New Bedford 14-16, Providence, R. I., 19.
 HURTING'S Co.: Owego, N. Y., May 10-12, Binghamton 14-week; Susquehanna, Pa., 21-22, Carbondale 23-24, Archibald 25-26.
 IRWIN BROTHERS' CIRCUS: Lockport, N. Y., May 10, Tonawanda, 11-12.
 JOHN ROBINSON'S SHOW: Waleville, C., May 10, East Liverpool 11, Rochester, Pa., 12, Pittsburgh 13.
 MILLER-FREEMAN Co.: Jamestown, N. Y., May 10, Hornellsville 11, Elmira 12, Ithaca 14, Cortland 15, Auburn 16, Oneida 17, Utica 18, Rome 19, Little Falls 20, Gloversville 21, Amsterdam 23, Hoosic Falls 24.
 MCKINLEY CIRCUS: St. Louis May 14-week.
 MILLER-RUNWELL Co.: Mansfield, O., May 11-12.
 OTTON'S CIRCUS: Knoxville, Tenn., April 1-indefinite.
 ORRIN BROS.: City of Mexico-indefinite.
 PROF. MORRIS' EQUINE PARADOX: Indianapolis May 7-week.
 RENO COME: Atlantic, Ia., May 10, Walnut 11-12.
 WALLACE'S CIRCUS: East Liverpool, O., May 10, Pittsburgh, Pa., 11, Irwin 12, Conneville 14, Scottsdale 15, Uniontown 16, Brownsville 17, Tarentum 18, Kittanning 19, Oil City 21, Franklin 22.

A Chapter of Dramatic History.

In his letter last week our Paris correspondent spoke, among other topics, of the revival at the Comedie Francaise of Adrienne Lecouvreur, Scribe and Legouve's piece, that has been made familiar to American audiences chiefly by the admirable acting of Ristori and Sarah Bernhardt. M. Legouve, who is now eighty-one years old, has just written a sparkling account of the incidents that preceded the first performance of this comedy-drama, and which we are happy to offer to our readers:

Adrienne Lecouvreur, he says, was written at Mlle. Rachel's request, I might almost say at her prayer; but the few months that we employed in writing the piece she used in disgusting herself with it. Changeable by imagination and nature, she was still more so by feebleness. She consulted everybody and everybody had an influence over her. The chaff of a critic was sufficient to disenchant her of an idea that pleased her five minutes before. This is what happened for Adrienne Lecouvreur. The counsel-givers frightened her about this attempt at playing a drama role. Hermione and Pauline consenting to speak in prose! Corneille and Racine's daughter becoming the god-daughter of Scribe! What a profanation!

The day the piece was to be read to the theatrical committee, Mlle. Rachel resolved to refuse the role. All the committee were present; the actresses, who then enjoyed the title of judges, were talking to the actors and when Scribe and I entered the room a certain air of areopagus among the assembly inspired me with a troublesome presentiment. Scribe took the manuscript and began to read. I sank into an arm-chair and began to observe. Then I saw a double comedy pass before me; ours and the one that was silently played in the hearts of the committee. Vaguely instructed about the secret inclinations of their illustrious comrade they found themselves in a delicate position. A work written for Mlle. Rachel, and that Mlle. Rachel did not want to play, might become a grave subject of difficulty, even of judicial proceedings, if it were accepted by the committee. So the committee watched Mlle. Rachel's face during the reading of Adrienne. Her face remaining absolutely impassable, the others remained the same. During the five long acts she did not smile, applaud or approve. The general immobility was so complete that Scribe thought he saw one of our judges ready to fall asleep. Interrupting his reading, he said to her:

"Don't trouble yourself about me, if you wish to sleep, my dear friend."

The committee all protested against a like desire, and this incident was the only one that troubled the reading. Yes, there was one other incident, or at least the beginning of one. At the fifth act, in the last scene but one, Mlle. Rachel was so worked up by the situation that she leaned slightly forward from the back of her chair, to which she seemed to have been riveted, and appeared to listen and interest herself in what she heard. But noticing that I observed her, she immediately took her old position and her marble countenance.

When the reading was finished Scribe and I passed into the manager's room. A few minutes later the manager rejoined us and said with an expression of regret that we accepted as sincere, that Mlle. Rachel "did not see herself in the role," and that the work being composed for her the committee were of opinion that the reading should be considered as not having taken place.

"In other words," replied Scribe, "our piece is refused. Very well. Everything comes to the one who knows how to wait."

The following day three different managers asked me for the piece. Scribe liked the revenges that looked like vengeance, and he thought they ought always to be served hot; so he wanted to accept one of these offers. I objected.

"My dear friend," I said to him, "the piece has been written for the Theatre-Francaise, and it must be played at the Theatre-Fran-

cais. The role was made for Mlle. Rachel and it must be played by Mlle. Rachel."

"But how can you make her play it?" "I don't know; but it must be done. In the course of our work, where your part has been so large, you sometimes told me that I understood the role of Adrienne better than you. I have always thought, in fact, that there was a new personage in this tragedian who has felt the noble sentiments of the tragical heroines that she represents, and that some of the greatness of Corneille had passed into the blood of this interpreter of Corneille. Well, this personage can appear only on Corneille's stage."

I appeared to be so convinced that I finished by gaining Scribe over to my idea; but not without some difficulty. The managers continued to ask him for the piece. One of them, Montigny, of the Gymnase, said to me, as a last argument:

"Rose (his wife, whose stage name was Rose Cheri) has never yet died upon the stage, and she would be so pleased to be poisoned!"

This argument, however decisive it was, did not persuade me; but six months having passed without bringing any change in the situation. Scribe told me that he would not wait any longer.

"Give me a week's time," I replied. "You ought to go and spend a week at Sericourt. Upon your return, if I have not arranged the matter, I will cave in."

"Well, one week from to day I shall expect you at breakfast at 11 o'clock."

"I will be there at 11 o'clock one week from to-day."

He started off, and I went to work to get our piece received at the Francaise. A new government administrator of the theatre had just been appointed. I called upon him and said in substance:

"You know of Mlle. Rachel's refusal. Is this refusal a mistake? I don't know. But the form of this refusal was certainly an error. It was not correct to return in this fashion to a man like Scribe a work that he had been asked to write. It was not proper to offend in this way a master who is in the front rank, and, permit me to add, a young man who is not in the last rank. Mlle. Rachel must feel this and suffer by it. A talented woman like her is not without having a sentiment of common civility. There is a way to contradict her interests and ours. I will ask her, not to play our piece, but to listen to it. This she can do, not at the theatre and in presence of her comrades, but in her own house surrounded by some of her friends. She shall choose and invite as many or as few as she wishes and I will come alone with the manuscript. If the work displeases this new committee and herself I will retire the piece and consider the judgment as definite. If it pleases her and her friends she will play it. She will have a great success and will call me her saviour."

The offer was made and accepted. Mlle. Rachel said that same evening to one of her friends:

"I cannot refuse M. Legouve's request, but I will never play that—"

I hesitate to write the word, for it was very expressive and not in the classical repertory. An appointment was made for the second following day; the judges selected by the artist were Jules Janin, Merle, Rolle and the manager of the Theatre Francaise.

When I arrived I was doubtless a little agitated, but quite master of myself; I was convinced that I was right and was prepared for the combat. This is how I arranged the affair: Scribe was an admirable reader and had read our piece marvelously well before the committee, except in one part. According to my idea the role of Adrienne had not been sufficiently adapted by the reader to Mlle. Rachel; he had read it with much grace, intelligence and warmth, but as you would read the role of a young lover; it was wanting a little in grandeur, and the character of the heroine was sacrificed to that of the woman. Now that was precisely the point by which Mlle. Rachel could be tamed and habituated to this new personage. The enterprise was not without perils and difficulties for her, and it was necessary to attenuate the first and smooth down the others. The important thing was to indicate in advance the way of passing from one style of acting to the other and to convince her that what would be a transformation for the public would be simply a change of costume for her. According to my idea Scribe had not made this metamorphosis sufficiently felt, and I studied for two days to make it visible and palpable.

When I entered her parlor she received me with that charming welcome, full of fawning grace, that was peculiarly her own. It was she who prepared for me a glass of sugared water and brought me a chair; she herself drew aside the curtains so that the light would be more favorable. When I thought of her famous expression: "I will never play that—," I laughed to myself very well why it was done. How could I accuse of ill-will and prejudice a listener so graciously ready to listen to me? It was what is called at the theatre a preparation.

I began. During the whole of the first act Mlle. Rachel applauded, approved, smiled, in fine, did exactly the contrary to what she had done in the committee. Why? I divined without difficulty. She wished to give as an excuse that the role did not suit her. Now, as Adrienne does not appear in the first act, Mlle. Rachel ran no risk in praising this act; her eulogies even might give an air of impartiality to her subsequent reserves and an air of sincerity to the regrets that she would express with her refusal. But her artifice was her great fault, for as soon as her friends saw her marks of satisfaction they joined theirs; their hands got accustomed to applauding, and the reader, encouraged by the applause, warmed up to his back. I arrived at the second act, holding my public in my hands, entering into my subject with all sails spread, pushed by the wind of success and by that electrical breath that all dramatic authors know, which runs suddenly through the house when the victory is declared.

In the second act Adrienne appears, holding in her hand the role of Bajazet that she is studying. The Prince of Bouillon goes up to her and says: "What do you still seek?" She replies: "The truth." "Bravo!" cried Janin. "Oh, ho!" I said to myself, "there's a friend," for, after all, the reply wasn't worth a bravo. Mlle. Rachel turned toward Janin, with a look that seemed to say: "Is he a traitor?" Happily the opinion of the traitor soon became the opinion of everybody. Surprised and slightly embarrassed at not feeling the same disdain as on the first day, Mlle. Rachel gave way to the general impression after a feeble resistance, and contented herself with saying, at the end

of the second act, which had been warmly applauded by the spectators: "That act always appeared to me to be best." This was her last shadow of defence. At the beginning of the third act she bravely threw her first judgment overboard, exactly like certain politicians who get rid of their opinions of the previous day. She applauded, she laughed, and she cried, in exclaiming from time to time: "How stupid I have been!" After the fifth act she threw her arms around my neck, kissed me and said: "How does it happen that you never thought of being a comedian?" The reader had saved the author. This charmed and flattered me, for, some time before, after having heard M. Guizot at the Chamber, she had cried: "How I should like to play tragedy with that man!"

The following day, at exactly eleven o'clock, I went to Scribe's house.

"Well," he said to me, with a bantering air, "how is it?"

My only reply was to draw a piece of paper out of my pocket and read aloud:

"Comedie-Francaise, to-day, at noon, rehearsal of Adrienne Lecouvreur."

"Hein!" he cried.

Then I told him the whole story, and on the following day the serious work of the rehearsals began. I learned a great deal at these rehearsals. Every day at ten o'clock I went to Mlle. Rachel's house, either with Scribe or alone when Scribe was detained by the rehearsals of The Prophet at the Opera, and until half-past seven we studied the act that was to be rehearsed at the theatre at one o'clock. The piece was mounted in twenty-eight days, and not one of these days passed without this double work of morning and afternoon. It was there that I learned to admire Rachel's industry, perspicuity, talent of assimilation, modesty and charm. The great artist was not the least bit vain, and had none of those caprices of the spoiled child of success; she was bound up in her art. She listened, discussed, and gave way as soon as she was convinced, but never before.

Here is a striking example of this fact: Those who have heard her in Adrienne will recall that one of the greatest effects in the fifth act was a certain cry, "Ah, Maurice!" uttered by her on recognizing her lover in the midst of her delirium. If ever a theatrical cry seemed to be the cry of inspiration it was certainly that one. Now, Mlle. Rachel was three days, not in finding it, but in accepting it. Scribe indicated it to her; she resisted him and resisted me. "It's false!" she replied, obstinately. "It's theatrical!" "It's false because you utter it badly," replied Scribe, tenacious and rude when he was on the battlefield—that is to say, at rehearsal. At last, after three days of fruitless attempts, this cry entered, if I may so speak into her heart, and she reproduced it with an admirable infidelity. I say infidelity, for in passing by her mouth the cry became sublime. It was one of her talents; you gave her a soul and she returned you a lous.

These rehearsals recall to me another characteristic souvenir.

A short time before the first performance the theatre was closed one evening for a rehearsal. Scribe, retained at the opera, could not come. The four first acts had taken until eleven o'clock; everybody had gone away except Mlle. Rachel, Regnier, Maillard and myself. All at once, Mlle. Rachel said to me: "Now we are masters of the theatre; if we should try the fifth act which we have not yet rehearsed? I have studied it alone for the past three days, and should like to show you the result of my study." We returned to the stage; there was no gas, no footlights; the only light we had was the traditional little Argand lamp by the side of the prompter's box. For spectators the fireman asleep on a chair between two side scenes and myself in the orchestra. At the very beginning I was struck by Mlle. Rachel's accent; I had never seen her so true, so simple, so powerfully tragic; the reflection from the smoky little lamp threw frightful, livid hues upon her face, and the emptiness of the house gave a strange sonority to her voice; it was funeral. When the act was over we went into the green-room. In passing before a mirror I was struck by my paleness, and still more so in seeing Regnier and Maillard as pale as myself. As for Mlle. Rachel, silently seated alone, agitated by nervous shivers, she wiped the tears that still ran from her eyes. I went up to her, and my only praise was to point to the emotional faces of her comrades. Then, taking her by the hand, I said:

"My dear friend, you have played the fifth act as you will never play it again in your life!"

"I believe it," she replied, "and do you know why?"

"Yes. Because there was no one to applaud you. You did not think of effect, and you had become in your own eyes poor Adrienne dying in the middle of the night in the arms of two friends."

She remained silent for a moment, then said:

"You have not guessed right at all. A strange phenomenon passed in my soul; it was not for Adrienne that I wept, but for myself. A something told me all at once that I should die young, like her; and it seemed to me that I was in my own chamber and present at my own death. So when I came to the phrase: 'Adieu, triumphs of the stage! Adieu, delirium of an art that I have so much loved!' You saw me shed veritable tears, for I thought in despair that time would sweep away all trace of what had been my talent, and that soon nothing would remain of the one who was called Rachel!"

She was mistaken. Something remains of her. There is a radiance around her name. Dead at thirty-seven like that Adrienne whom she made live again, her two souvenirs no longer make but one and recall another as touching as theirs. I speak of an admirable cantatrice, carried off, like them, before her time, and all three thus re-united form in the domain of art one of those poetical groups that the Greek imagination loved to create. The world will continue to say for a long time yet: Rachel, Adrienne and Malibran.

"Mr. de Belleville and I have pretty nearly concluded to join hands, that the former may go starring under my management next season," said J. Charles Davis to a MIRROR representative, "but we have not yet got a play that is satisfactory, and until we have secured one, I think that any notice of the matter really amounts to nothing."

A spectacular production of Uncle Tom's Cabin will be given at the Star Theatre in June under the management of Charles Frohman. Alice Harrison, will, it is said, play Topsy, Billy Sweetnam will be seen as Uncle Tom and Frank Mordaunt will appear as Legree. A new version of the story will be

Notes from Paris.

PARIS, April 27, 1888.

We have had this week at the Odeon the first performance of a Japanese drama in five acts by Mme. Judith Gautier, daughter of the charming poet, author and critic, Theophile Gautier, one of the glories of French literature. Mme. Judith Gautier has inherited much of her father's talent. She writes in verse and prose, paints, sculps, and is a passionate lover of music. This last trait probably comes to her from her mother—who was a Grisi—for Theophile Gautier never loved sweet sounds. The daughter's god is Wagner, and her hobby Chinese and Japanese literature; she even knows the Chinese language. Some years ago she married Catule Mendes, the poet and novelist, of whom Gautier once said: "I love that young man; he has all the vices." Perhaps he had too many, for his union with Mlle. Judith was not a happy one, and a separation took place not long after the marriage. By her long study of Japanese literature, Mme. Judith Gautier is perfectly competent to give us an idea of the Japanese drama, and this she had done, not by adapting any special play but by imitating and combining several pieces. Some of the French critics appear surprised at the result of Mme. Judith Gautier's efforts. The scenery, costumes and names of the personages are Japanese, they say, but the drama itself is pure Denery. Take off the long, rich robes and put on our prosaic Western garb, and the piece would be a simple melodrama. True, but as human nature at Yeddo is the same as at London, New York or Paris, how can we expect any other difference between a Japanese drama and a French drama than that resulting from a variation in the special manners or customs? The passions by which the stage lives are the same the world over; the local color is alone different.

The *Marchande de Sourires* (the Smile Seller)—note, in passing, what a jolly, euphemistic little title this is for a class that in the occidental world is called by a more brutal name—is the story of the passion of a man for a concubine and the evil results that come from this attachment. Yamato neglects his wife, Omaya, and his child, Ivashita, to run after Ruby Heart. Following the liberal customs of Japan, Yamato introduces this *concubine* into his family; he tries to make his wife receive the woman as a companion. Omaya, wounded by this act, soon dies, and Yamato marries his mistress. Once legally united to him Ruby Heart shows that she desired this union simply to get possession of Yamato's fortune, which she intends to enjoy with her lover, Sinabara. To accomplish her purpose she sets fire to the house, takes all she can lay her hands upon, and urges her lover to kill Yamato, which he does by throwing him into the river. Tika, the nurse, has saved Ivashita from the flames and been a witness of the assassination. While she is upon the shore with the infant along comes Prince Maeda, to whom she relates the adventure. The Prince proposes to adopt the child on condition that the nurse renounce to ever see him again, for he wishes to bring him up as his own son. Tika, after some hesitation, agrees, on a promise from the Prince that when Ivashita comes of age he will tell him the story of his father's death and make him avenge it. In Japan, we are told, that vengeance is the ruling passion in the drama.

This brings us to the third act. Ivashita has grown to be a fine young man, and believes that he is the son of his benefactor. He is in love with Reed Flower, a young girl who lives in a neighboring house, and the two estates are separated by a small stream. The youthful lovers have never seen each other's face except by reflection in the water. One day, in the absence of the parents, Reed Flower jumps into a boat and comes across to Ivashita. In a delicious scene the two young persons swear that they will love each other forever. The Prince reveals to his adopted son the story of his birth, and tells him that he must avenge his father's death. Ivashita avows his love for Reed Flower, and after getting the Prince's promise that he will arrange the marriage starts off in quest of his father's assassin. In the fourth act Ivashita finds his old nurse and his father, for Yamato was not drowned; he managed to crawl out of the water and had since lived by begging, as he was ashamed, on account of his past, to make known his name. All three return to Prince Maeda's house, where Reed Flower and her mother await Ivashita. The marriage is arranged, but when Tika and Yamato meet Reed Flower's mother they immediately recognize her as the courtesan, Ruby Heart. Tika who had previously made Ivashita swear that he would not allow his marriage to turn him aside from avenging his mother, recalls this vow when the young man demands pardon for Ruby Heart. The old nurse gives him a dagger and urges him to kill the "Smile Dealer." While he is hesitating about striking the mother of the young lady whom he loves Ruby Heart stabs herself after expressing the wish that Ivashita and Reed Flower may be united.

From this rapid analysis you will see that all the situations of this piece have been used many times on the stage in the Western hemisphere; what gives the novelty are the details and the setting. Before the drama begins a drop-curtain in the form of an inverted fan and representing a Japanese landscape with its luxuriant trees, fantastical animals, marvelous flowers, grinning monsters, etc., slowly opens and discloses a charming Japanese interior, from the windows of which we get a glimpse of the curved roofs and pointed towers of the city; next we have a moonlight scene on the border of the river, with the blue mountains in the distance and lighted by the glare of the burning chateau; then comes the garden of Prince Maeda, with its odoriferous red and pink flowers, singing birds and crystal stream; now we are transported to a street in Yeddo with its bustling crowd and popular music, and then to Prince Maeda's palace which, with its flowers, perfumes and bibelots, seems like an enchanted spot. The costumes, designed by a Japanese artist, could not be otherwise than exact and picturesque. What greater treat for the eyes than the soft and rich stuffs of those flowing robes worn so gracefully by beautiful women? No piece has ever been more richly set, and those persons who find the intrigue commonplace cannot help being fascinated by the fairy scene. The acting is good throughout, which is not surprising in a cast including Mlle. Tessander, Mme. Antonia Laurent, Paul Mounet and Albert Lambert.

From the Odeon to the Chatelet the change is as great as the distance that separates the two houses. We are no longer in the poetic and sunny land of Japan, but in the grimy coal country of Monson. The drama of *Germinal*, which M. Zola tells us he has written entirely himself, is a much heavier and more sombre production than the novel—which is saving a good deal. Strictly speaking, there is scarcely any dramatic action; Zola has simply cut a series of tableaux out of his book and strung them together by a very slender thread. What intrigue there is turns entirely upon the struggle between the miners Lantier and Chavart over Catherine Malieu. What makes the piece so sad is that the entire action centers about the Maheu family of miners, which seems vowed to all the misfortunes. The eldest daughter, Catherine, is seduced by Chaval, the younger one, Alzire, dies of hunger and cold, the father is killed in a strike, and finally Catherine is drowned in the mine, which is flooded by a Russian nihilist. The weak part of the drama is its want of contrast; the comical side is almost entirely absent, and where Zola has tried to make the audience smile he has not succeeded. However, we must remember that *Germinal* is a work written to excite pity on behalf of the miners, and that we could hardly expect a gay piece to be made from a tale of misery. If I say this to extenuate the monotony of the drama, I am bound to ask whether the crowd will care to pass its evening for the purpose of expressing its pity at a play so uniformly melancholy, where even the love intrigue is accompanied by violence, pugilistic encounters and no end of deaths? I doubt it, for with all the power of the different scenes, the careful mounting and the excellent acting there is not enough attraction in the piece to counterbalance the ennui. Most persons go to the theatre to be amused, or at least interested. If Zola had begun by interesting his audience, he might have secured their sympathy for his unfortunate miners, whereas he tires the spectators by his long socialist tirades and his accumulation of horrible details, which are scarcely relieved by a ray of sunshine. The twelve scenes are carefully set, and there is nothing to choose in the way of exactitude. The fair scene, planted in a beech forest, and the descent of the miners are particularly fine. The famous riot scene, which caused the postponement of the drama, has lost much of its interest, because the gendarmes do not appear. The drama is very well performed by Garnier, Mme. Marie Laurent, Laray, Mlle. Laine, Courtes, Mlle. Bepois, and the rest.

Meilhac has seen his fondest wish gratified by his election to the Academy, yesterday, and last evening the one hundredth performance of his *Decorated* was given at the Varieties. People can no longer say that one-half of the famous collaboration is left out in the cold. The only fear is that now that he is an Academician, Meilhac will be on his dignity, and be afraid to write any more sparkling comedies. A few days ago, at his home, at Versailles, Lafontaine, of the Gymnase, celebrated his silver wedding. His wife was formerly Mlle. Victoria, of the Gymnase, where they were both playing in 1853, the year of their marriage. They afterwards went to the Comedie-Francaise, and played together there for several years. Lafontaine is not only a good actor, but he has written several pieces that have been successes.—Coquelin's farewell benefit, announced for to-morrow, was suddenly countermanded at the beginning of the week, and it now looks as though he would return to the Francaise. If an arrangement is made it will probably not affect his American tour, as he will not re-enter the house of Meliere next year.—The Nouveautes and the Bouffes are going to close at the end of this month for the Summer vacation. Both houses have done very bad business all the season.

STRAOPTIN.

Gossip of the Town.

Edward J. Hassan writes that his One of the Finest company, with Dan Mason as John Misher, is doing a substantial business on the road.

Burt Shepard has joined hands with a well-known minstrel comedian, and will put a strong minstrel organization on the road about the 1st of August.

George W. Sammis has given up his place at Echo Lake, N. J., and will spend the Summer at his new residence near Stamford, Conn.

Charles J. Walker has secured the exclusive management of all of W. A. Mestayer's enterprises. He intends putting *Check 44* and *The Two Boodlers* on the road next season in a manner, as he puts it, "surpassing anything in the farce comedy line." Mr. Mestayer, Theresa Vaughn and a picked company will appear in these pieces.

According to a prominent actor, the reason for the great number of new productions this Spring is the fact that a long list of dramas, such as *The Lights of London*, *Romany Rye*, and others have lost their drawing powers in the high-priced houses. Managers will not book until they know that a play has met with success, and speculators are trying their property early, so as to know whether to organize companies for their presentation.

Carl Formes, the venerable basso, writes that he is engaged for the Royal Italian Opera at Covent Garden, London, which begins May 14. Mr. Formes has also had offers from Germany, both for concert and opera. He speaks highly of his pupil, Josie Simon, a native "Frisco girl, who accompanied him to Europe, and predicts a bright future for her. Mr. Formes will return to this country next September.

Miss St. George Hussey has been specially engaged to play the part of "the lady who does the cleaning" in *Going It*, the new comedy by Charles T. Vincent and Kenneth Lee, to be produced at Tony Pastor's on June 11. Charles Warren, who will fill one of the comedy parts, has written a song for the production. The other people engaged are Owen Westford, who appears as Barry Cassidy, and Susie Russell, who plays Dolly Banks.

A Stage Manager's Confessions.

Conclusion.

Caste was at length disposed, and Abbey followed it with School, that Mr. Gilbert might make an appearance. John Gilbert didn't like it at all, for the part he was in the habit of playing to oblige was by no means one in which he could shine in his own particular way. Still there is no doubt that the fact of his being in the cast saved the production severe criticisms.

SCHOOL.

Dr. Sutcliffe..... John Gilbert
Beau Farmhouse..... J. W. Pigott
Jack Poyntz..... Osmond Tearle
Leda Beaufort..... E. D. Ward
Kras..... C. Dodsworth
Bella..... Netta Gorton
Neomi..... Mrs. Abbey
Mrs. Sutcliffe..... Mrs. Louise Eldridge

The school-girls altogether were also a substantial support; apart from one another they were still substantial, too much so in some cases. One young lady to whom nature had been very bountiful in the bestowal of flesh, and who was continuously eating, assured me her motto was "waist not want not." There was no "waste" about her in any sense. She chewed gum and eschewed tight-lacing.

We had no time for under-study in this piece—it was hurry scurry. Aunt Louisa, who had been longing to act, at last secured a part in School, but she pathetically remarked, "Can't you cast me in a piece with a funny old woman in it? This one is a blooming school-mistress."

"Make it funny," I laughingly suggested but not meaning it.

Unhappy thought. She took me at my word?

School was beautifully mounted by Goatcher and every pains taken, but it was not a success. No fault of the audience, for an American audience is marvelously well-disposed.

I asked Abbey what he thought of it.

"I never sit out a play."

Robinson—"Not when your wife plays principal part?"

Abbey—"Not then; but don't let on."

Happy thought. I didn't!

School should have been replaced by Selina Dolaro's in the Fashion, according to contract. Had there been no contract it would possibly have followed in its turn; but as there was a contract, why—didn't. These things do occur.

Robinson—"What next, Mr. Abbey?"

Abbey—"Forget-Me-Not."

Robinson—"To be made a big production—arched roof—pillars—Rome in the distance—and all that?"

Abbey—"Yes, all that and more. As for the distance, have more than one capital on the back-cloth—say Rome, Moscow, London, Jerusalem and Akron, Ohio!"

Robinson—"That will indeed make a capital back-cloth!"

FORGET-ME-NOT.

Sir Horace Welby..... Osmond Tearle
Prince Malicenti..... Harry Edwards
Baroness..... J. W. Pigott
Stephanie..... Rose Coghlan
Mrs. Foley..... Mrs. Ponzi
Alice Verney..... Netta Gorton

An attempt was made to understudy this piece, but it was of so feeble a character, and done as it was under all kinds and manners of protest, it is useless to chronicle the facts.

There was one cause for congratulation in producing this play: Rose Coghlan liked her part. This was not a frequent occurrence. It takes a very good part indeed to please the lady now. The rehearsals of Forget-Me-Not were prosaic and lacked novelty in the shape of bickerings and pettiness.

I remember seeing Tearle and Abbey in a corner at one rehearsal, Tearle gesticulating and Abbey murmuring in guttural tones. Then I heard Tearle say, "I give you twenty-four hours." I don't know whether Abbey wanted twenty-four hours, and if he did I couldn't imagine what he could do with them. At any rate, he seemed disinclined to take them from Tearle, and went elsewhere.

Tearle failed to take up his cue twice that morning; so I conclude it was serious.

During this period I saw a great deal of the boy Hofmann. He was the lion of the office—and the box-office.

Everything was centered in Hofmann, the little money-spinner. Abbey seemed in a dream at the success of this phenomenon. In fact, I think Abbey finally worked himself into the belief that he was playing the piano himself, and that, in a Jekyll-Hyde sort of way, he was Hofmann in the day time and Abbey at night. I saw very little of him, and when I did he was surrounded by other people or wrapped up in his thoughts—a cloak he was in the habit of wearing at all times.

Forget-Me-Not did not draw as it deserved; possibly because it was no novelty. But in the success of Hofmann the failures at Wallack's were overlooked, and all appertaining to that neglected home of the drama was taken for granted. At length the mandate went forth for the production of In the Fashion. This piece, under the title of Fashion, had received an excellent interpretation at the Madison Square Theatre, when produced for Mme. Dolaro's benefit, and consequently this was borne in mind when casting it for Wallack's. Eben Plympton was specially engaged, and Lilla Vane accepted an engagement at "Dolly's" request.

IN THE FASHION.

Captain Desalques..... Osmond Tearle
Valney..... Eben Plympton
M. Pierson..... Harry Edwards
Baron Sarcy..... E. D. Ward
Adelaide de Lapierre..... Rose Coghlan
Marion Pierson..... Lilla Vane
Dora Valney..... Mrs. Abbey

From start to finish—no, I am wrong here; there was a start but no finish in the production of this play—there was a tone of resentment against some person or persons unknown. The company, which had apparently become particular in regard to attention to rehearsals, calls, etc., began to "break away." Day after day prominent people in the cast wholly disregarded the call "perfect;" came late, and otherwise made themselves agreeable. Each had a grievance, but each did not have a good memory, the latter being somewhat of an essential for the good of a first-night, particularly in a dialogue play consisting of five acts.

At first it was amusing, then sad, but finally

alarming. So it went on day after day, until the theatre was closed for a dress rehearsal.

Never shall I forget the earnestness of those who were in earnest, and the desire to be thought so of those who had to make up time. Everything and everybody were there but the words. They were always the last to come. We started without them—at least certain people did. We reached the fourth act—much as one would reach the summit of Mont Blanc without a guide. At the situation which brings down the curtain Plympton had to smack Ward's face. This was deemed unsatisfactory, and was tried from the other side of the stage, and consequently upon the other side of Ward's face. That didn't suit (Ward, particularly), and it was decided to rehearse it over and over again until we "struck" the right thing. Ward winced—in the cause of art and fashion he had been assaulted twice on the cheeks—he now wondered where the next blow was coming?

However, Plympton stuck to the cheek, Ward assuring him he "didn't mind," a remark that did not carry conviction along with it.

On the first-night this situation was the hit of the piece.

To think of the fifth act is to think of chaos, prolonged and pronounced. The first night was a repetition of the pseudo dress-rehearsal, and added another to the list of failures.

Had the piece been played in all particulars with the earnestness of Plympton and the conscientiousness of Tearle, the verdict, if not favorable, would have been very different in tone, and whatever the play might have been, it received but scant justice at the hands of some of the players.

A stage manager's ability is supposed to be reflected in the fitness of all things on a first-night, and I was not surprised to read the adverse criticisms accompanying the notices on the production of In the Fashion, but to be held responsible for the physical condition of people's minds is a new field for study in stage-management. The generally unpopular stage-manager has enough to bear, as a rule, in combating ignorance and petty malice, but this is quite a new grievance, and can only be overcome by an immediate and close study of physiology; and in place of creation of psychological effects, he must go in for the correction of physiological defects.

The turning point of all things that were now overtook us.

The adaptation of L'Abbe Constantin was complete.

Abbey introduced me to Clinton Stuart, the adapter. Stuart regarded me from under his eyelids. (He opened them before we parted.) We chatted about the piece that was to change everything, Midas-like, into gold. The scenery was discussed and arranged, but the cast bothered us all. It was first decided that Tearle was to be left out, a fact which Osmond took notice of, demanding his right as per contract to choice of parts.

Tearle and Abbey interchanged courteous arguments over this matter, it ending in Abbey proving to Tearle that it would be better for his salvation in the world to come, in which Abbey would still have Wallack's or its equivalent, and Tearle should be the leading man if he would stand out on this occasion. Tearle said "he hoped to be a star by then, and very much above the place Abbey was likely to be in."

About this time W. T. Lovell had arrived to fulfill an engagement made at the commencement of the season, and he was pounced upon for the "misleading part" of this play, to his and his friends' lasting sorrow.

It is not true that he was brought over specially to play in L'Abbe Constantin, as his engagement was made long before this piece ever saw the footlights. The real truth of this is that Stuart, who had seen the piece in Paris, was very sweet on the part himself, and had very preconceived ideas of playing it. Now, had Tearle been in it, Stuart would have had "to approach gently" with his suggestions, and again Stuart, when a journalistic critic, had no very great admiration for Osmond; but in Lovell's case, here was a young actor making his first appearance, with a natural desire to please, and he could be rehearsed to produce an exact counterpart of how Stuart would play if circumstances and weather had permitted. This was settled—so was Lovell!

Rose Coghlan, in contradistinction to Tearle, would have none of the part she was cast for, although she rehearsed twice, or, rather, came to rehearsal twice. She knows how funny she was when she was supposed to pump water for the Abbe.

Miss Coghlan—"How long do I do this?"

Stuart—"Until your speech comes!"

Miss Coghlan—"Good Heavens! I've nothing to say of any consequence until the end of the piece!"

At the beginning of the third rehearsal Abbey came on the stage, and Miss Coghlan made for him. Two words, or perhaps four, and all was over. Rose went off through the stage-door to Howe and Hummel's, and Abbey through the front to Judge Dittenshoefer.

I had passed over the reminiscence of my presence in the piece. It was quite unexpected. E. D. Ward was to have played Count Paul, but to my utter amazement Abbey came into my office one morning with a smile on his face, saying, "Have a drink, Rob'son?"

Rob'son—"Thanks." [We pledged each other]

Abbey—"Say, you must play Paul."

Rob'son—"But why? How about Ward?"

Abbey—"Stuart wants you to. Oblige us both."

Unhappy thought I did!

That drink cost me many dollars and much peace of mind.

L'ABBE CONSTANTIN.

The Abbe..... John Gilbert
Deau Daubray..... W. T. Lovell
Count Paul de Lavardens..... T. W. Robertson
Henri de Larzac..... Harry Edwards
Bernard..... C. Dodsworth
Susanne..... Mrs. Ponzi
Seraphine..... Kate Bartlett
Angeline..... Ed Leslie
The Baroness..... Mrs. Eldredge
The Countess de Lavardens..... Mrs. Barrymore
Mrs. Scott..... Minnie Conway
Cynthia Ray..... Mrs. Abbey

Abbey—"Say, Rob'son, let Stuart rehearse the piece. He saw it in Paris and knows all about it."

Rob'son—"Delighted! (This was not true.) He perfectly understands that you wish it."

Abbey—"Quite. He didn't!"

Unhappy thought. He didn't!

Although our names were coupled on the bills as "stage directors" I disclaim any of the credit or discredit. Stuart is welcome and has a right to both.

It was quickly perceived at rehearsal that Lovell was a nice fellow, and due advantage was taken in consequence. Stuart devoted himself to him with the assiduity of a wet-nurse.

He never left him.

Stuart having just arrived from Paris had, evidently in admiration and belief in Pasteur and his principle of inoculation, applied the

theory in dramatic form to Lovell, and having cured him of his acquired method and ideas of acting inoculated him with his own original—very original—notions and succeeded (by the careful introduction of the dramatic virus of which he alone possesses the secret) in presenting to the audience through the medium of his patient a panel photograph of himself in the part.

The Grecian bearing and marionette-like movements of Jean Daubray, were after all the creations of the adapter! Lovell was christened "Beauty" by this venturesome dramatist. I will not say Lovell's name for Stuart!

A letter to Mr. Stuart:

DEAR SIR—As a jockey rides a race-horse (allowing he desires to win) to regulate the pace and keep him steady, until the final rush when he sits down and gives him his head, so should a stage-manager handle an actor.

The time comes at rehearsal for a stage-manager to sit quiet that the actor may have a chance to quietly develop the cause and effects suggested, so that they may appear natural and spontaneous at the proper time and in the proper place.

You "pulled" Lovell, and he didn't win. By this I mean that in your anxiety you never let him go through his part once without interruption. Consequently there was no "flow" in his speech or continuity in his actions, and for this you were entirely to blame. T. W. R.

The production of L'Abbe Constantin is a matter of history. It did not succeed in relieving the fortunes of Wallack's. Further than the cast being unsatisfactory to those competent to judge, the play was too *petite* for Wallack's stage. In a smaller theatre it would have had a better chance.

At the termination of the run of this piece circumstances brought Abbey and myself into antagonism, and we parted.

It has been charged against me that I was extravagant in my department. Abbey directed me to mount plays in the best style.

Unhappy thought. I did!

Every play was to be a production—never mind the expense.

Unhappy thought. I didn't!

To be held responsible for Abbey's policy at Wallack's is the most unfair thing that ever happened, and for Abbey to stand by and allow it to be done is still more extraordinary.

He had taken the lease of Wallack's with a partner, he had engaged his company, arranged for the pieces to be played—with the exception of In the Fashion and L'Abbe Constantin—and I was the last person offered an engagement on the other side to come here for the first time.

"'Twas the old story of the monkey and the chestnut; some one had to be scorched."

With reference to this very infernal defence appearing in the columns of a newspaper said to be adverse to Abbey, it may not be out of place to state that in this very same newspaper my personal chastisement at the hands of a noted critic was very severe, and it speaks well for the spirit of fair play which should be characteristic even toward theatrical folk that the editor of an influential journal should allow the *pro* and *con* to be freely discussed.

Again, the matter contained therein can only be interesting to members of the profession, and hence my desire that it should appear in a theatrical journal.

In conclusion, I can only wish that I had received as good treatment at Wallack's as I received recognition from the press and public during a period I was holding a position which can be readily understood does not afford much opportunity of pleasing everybody.

T. W. ROBERTSON.

London News and Gossip.

LONDON, April 26.

The love for America and for most of all that therein is, was sorely tried at the Princess' last Friday afternoon, when the Delsartian Edmund Russell presented Judge Talford's gloomy Greek tragedy, Ion. The revival was in itself hard enough to endure, but the fact that Russell played the name-part (originally represented by Macready) added fresh terrors to the show. Mrs. Russell, whose debut as Phedre on the previous Monday was fraught with such disastrous results, did not appear on this occasion, but Russell himself gave quite enough Delsartianism for one day. I had not seen him before, and so was somewhat surprised to find that, barring a distinctly Precious Chin, his face and figure were of the low-comedy type. For several hours did Russell beam blithely around, with his right arm in the air, what time he declaimed, in an effeminate voice, the fiery denunciations which Ion, ever and anon, hurled at the existing monarchy and other cognate matters. The same bland and perfectly self-satisfied manner pervaded him when in the one strong scene of the play he prepared to stab the reigning and reckless monarch to the heart. As time rolled on, Ion made ready to reign in the late king's stead, previous to which he cheerfully spoke a long ante-mortem soliloquy, and then smiling sweetly on all around, he curled himself up and died in peace, amid considerable laughter.

Russell's performance was noteworthy for at least one thing, viz.: that he wore less clothing than probably any man has ever worn on any stage, and once during the day when he was walking leisurely about in a kind of brief muslin covering and implored a priest of Argos, who was literally smothered in clothes, to go indoors lest he should be chilled by the night air—laughter set in with such severity that it was feared the play would be unable to proceed. One other thing was noticeable during the afternoon, viz.: that William Rignold, who played the chief priest of Argos, showed such fondness for realistic costume that he wore among other things the collar and cuffs belovéd of modern masherdom. Whether Mr. and Mrs. Russell will again favor matinees with an exposition of the gospel according to Delsarte, has not been recorded up to the time of mailing. For one thing, however, they deserved sincere thanks. They caused considerable glee. Never within the memory of man has an audience been sent away so merry after the representation of a tragedy.

Last Saturday afternoon the Opera Comique company, headed by Mrs. Bernard-Beere, went over to the Strand, opposite, to see Edouin, Alice Atherton and company imitate them in Airey Anne, the new parody of Ariane. Soon after the parody started Mr. Beere seemed to see her own self reflected in Margaret Ayotoun. Neville appeared to fancy that in seeing Edouin he was regarding his own shadow.

Marnes promptly recognized that Alice Atherton was himself, and Boyne fled to the safety of his seat whenever his parodist Chevalier came on the stage. Altogether the Opera Comiquers were left in a state of absolute mystification.

The bans are up for Winifred Emery's marriage with my hated rival, Cyril Maude, and also for the sylphlike Phyllis Broughton's union with Viscount Dangan, and so, alas, bang go two of the only women I ever loved! Sophie Eyre has taken the Gaiety for a short season, and will produce there (after the Dalys have departed) the long-promised adaptation by Edward Rose of Rider Haggard's She, which was to have been tried at Old Drury.

Bootless Baby, which Edgar Bruce and Edith Woodworth were to have produced at the Royal, will be done at the Globe after all.—Rutland Barrington's adaptation of Mr. Barnes, of New York, is again promised at the Olympic—Clelia Howson, the eight-year-old daughter of Charles Howson, so lately with you, is coming out in Society on Saturday—I mean the play of that name.—The Silent Shore, a dramatic version by Mr. Blountelle-Burton of his own story of that name is due at an Opera Comique matinee on May 9.

A new one-act piece called His Last Stake, written by one Provand Webster was played on Tuesday night at the Princess'. It was announced as for one night only, and some thought that Miss Hawthorne and Mr. Kelly's main object in the production was to achieve yet further press-notices for their Mystery of a Hansom Cab. If this were thus they should have done their spiriting more gently. The unfortunate critics dragged hither from all manner of distances to witness a twenty-minute trifle were kept waiting a good half hour ere the trifle began. Hence they cut up rough, and gave but scant notice to His Last Stake and none at all to the chief piece of the evening.

For many days past rumor has been busy as to changes in the lessorship of the Princess' Theatre being imminent. Wilson Barrett had long been negotiating for the chance of returning to his old home, and at one time last week his return appeared certain. Later on Barrett was supposed to be right out of it, and E. S. Willard was declared by the knowing ones to be all but right in. This morning, however, the fair Grace informs me that she has at last entered into an engagement with Wilson Barrett to produce his new drama, Ben-my-Chree, at the Princess' Theatre on Thursday evening, May 17. Also, that in consequence of these arrangements the "successful run" of The Mystery of a Hansom Cab will terminate on its 100th performance, viz., Saturday, May 12. Ben-my-Chree is, as I fancy I have already told you, an adaptation of Hall Caine's novel, "The Deemster," by Hall Caine and Wilson Barrett. The scene of the story is the Isle of Man, and the novel's chief claim on notice is the quaint picture it gives of Manx life and manners at the end of the last century. Humor is certainly not the author's strong suit. He seems to plume himself on his dramatic force. There are certainly many strong situations in the book, but the story is too gloomy to have much chance of success on the stage unless many alterations are made in its climax.

Benefits have ruled lively this week—especially at the Gaiety. Fred Leslie's "farewell" in this connection was taken on Monday afternoon, and probably brought him in something over four hundred pounds sterling. On Monday afternoon Florence St. John was, as the phrase goes, tendered a complimentary benefit "on her recovery from her recent illness." Seeing that during the said illness and her recovery therefrom Messrs. Sedger and Edgar Bruce had to pay her something like \$5,000 owing to contracts into which they had some what unwisely entered, many thought that the managers required the benefit rather than Florence. I know Sedger and Bruce thought so. There was a good but not a great house, and I dare say Florence did very well out of it. Barbe Bleue—with Arthur Roberts as Bobeche, Marius as Popolani, H. Tracy as Blue Beard, and the benefactress as Boulotte—was the chief item in the bill. Roberts and Marius were very funny and Florence was both warm and lively. Despite her and their antics, however, the piece dragged terribly, and the intention of revival which had been in contemplation by one of the kind friends in front was hastily abandoned by its contemplator. Yet another couple of benefits were given this afternoon. The best of these was also at the Gaiety, and was in honor of F. T. Potter, the theatre's popular acting manager. Potter's personal popularity and the fact that this was the last opportunity of seeing Richard Henry's Frankenstein at an afternoon performance, combined to make the matinee a big success, and everybody was delighted. The other ben.—to Wilford Morgan, at the Avenue—was chiefly conspicuous for the production of a tiny comedietta called Trespassers, Beware! by Charles Thomas.

To-night another farewell ball is to be given to the Gaiety company at the Freemason's Tavern. To-morrow night they will bid farewell to their patrons in front, fallen to a few personal friends on the stage. After which they (the company) will be removed in spring vans or cabs or ambulances or something to the railway station whence they start for Plymouth, at which port they will embark for Australia—and then Dudedom will be indeed desolate!

This (Thursday) afternoon your and our old favorite, Bella Patman, gave a matinee at the Vaudeville and offered a three-act comedy-drama written by Clara Lenoire, and entitled for some mysterious reason A Crooked Mile. The play was originally tried in Manchester some three years ago. It has some strong acting scenes, but is handicapped by conventionalities of motive and dialogue. Indeed, when I tell you that all the trouble grows out of the suppression of a marriage-certificate you will own that the force of conventionality could no further go. Miss Patman represented a young wife and mother, who, from pecuniary pressure, hides the aforesaid certificate in order that her husband may inherit certain property, and thus not only deprives a good young man of his rights, but also casts a stain *pro tem* upon his mother's "fair fame."

Bella has never played more powerfully and pathetically, and loud applause was her reward. She received fine support from Kittle Claremont as the perplexed light-comedy sweetheart of the hero; from Lawrence Cantley as the hero himself and from Walter Eward as the hero's friend.

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ments made by him are true, some untrue, and all re-

fractured with apparent malice. The real reason why

Mr. Bidwell did not renew the lease is, that after five

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